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# Musical Courier

- THE "GERMAN" MYTH OF THE RING
- MUSIC IN HOSPITAL AND CANTEEN
- FALSTAFF AND PELLEAS RESTAGED

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# MUSICAL COURIER

Whole No. 3085 NEW YORK, FEBRUARY 5, 1944 Vol. CXXIX—No. 3


# MEMORIAL OPERA HOUSE IN FASHION CENTRE IS PLANNED BY N. Y. CITY

A municipal opera house, as part of a war memorial, is being considered by Mayor LaGuardia of New York following a report to him from his specially-appointed committee headed by Grover A. Whalen. Estimates of the project, which also would include a fashion centre, auditorium, bus station, garages and helicopter landing, vary from $88,700,000 to $126,800,000.

New York City would have a successful precedent in the building by San Francisco of a War Memorial Opera House some two decades ago which has since successfully housed a short season annually.

### Metropolitan Non-Committal

Although the Metropolitan Opera was mentioned as potential tenants, specific plans were still to be made when this issue of Musical Courier went to press. George A. Sloan, chairman of the Metropolitan, and Commissioner of Commerce in the LaGuardia cabinet, expressed doubt as to the wisdom of "practical consideration" of this phase of the project at the moment. Financing of the proposal and the part to be played by the Metropolitan were matters to be worked out later, according to the Whalen announcement.

The Mayor expressed the belief that the War Memorial, including the opera house, could be separated from the fashion centre, with the former constructed by a commission through public subscription and on a self-liquidating basis. "With all the activities in such an art centre, I don't think there would be any question about its supporting itself. It would not be of such size as to be a white elephant," he stated.

Mr. Sloan, though approving the idea of a fashion centre, said of the opera plan, that it was more important at the moment for the Metropolitan to "complete successfully our $300,000 drive to take care of expenses and taxes for the war emergency, so that the public may be assured that opera, so well established and produced at the Metropolitan over the years, may continue at the same high standard."

### Similar Plans in Past

This is not the first time that a new home for the Metropolitan has been suggested. When Radio City was in process of construction, reports were circulated that it would include a Metropolitan Opera House and a section was tentatively labelled Metropolitan Square. Nothing, however, came of the proposal.

In the present instance, there are some opera-goers in New York who see in the latest LaGuardia proposal an extension of his municipal opera idea which will be launched this month at the City Centre of Music and Drama. Although several theatrical managers have come out in opposition against companies appearing there at lower admission prices than on Broadway, both the Mayor and Newbold Morris, official head of the Centre, have stressed that a "new public," which cannot afford the Broadway tariff, will support continuance of concerts and theatrical performances there.

### A Rival Company?

If the Metropolitan refuses to participate in the project, some persons feel that a rival company may be organized and use the proposed War Memorial opera house as a center for competition. Not since the days of Hammerstein has the Metropolitan had to contend with a competitor other than the visiting Chicago company (before 1921) and sporadic smaller ventures.

Following the example of the New York City Centre under Stokowski in entering the field of concert and opera promotion, it is believed, other ventures of the sort under private auspices may arise if it is demonstrated that a popular-priced policy for such events brings steady response from the public.

### Coast Musicians' Congress To Discuss War Aims

HOLLYWOOD, CALIF.—Musicians of the country have been invited to attend a Musicians' Congress in Los Angeles in May to discuss various phases of the art, past and present. The invitation is being extended by Alfred Wallenstein, of the Advisory Board of the Musicians Congress Committee. Lawrence Morton is chairman, with Serge Hovey as executive secretary.

Although the complete agenda have not been drawn up, panels and seminars have been tentatively outlined to cover music in the war, music in the American scene, music and society, and music in perspective.

"Common problems and purposes" will be discussed and an effort made to "mobilize the resources of music and musicians to serve humanity in war and in the peace to follow." The place of music as a means in strengthening "the understanding between the peoples of the United Nations, including those peoples now under Axis domination" is part of the general preamble of the committee. Three general outlines will be followed at the congress: "to increase cooperation and mutual understanding among musicians; to clarify for the general public the proper role of music in our society; to improve the musician's comprehension of the needs of our time."

### 20 Per Cent Ticket Tax Debated By Congress

WASHINGTON, D. C. — Music-lovers face an additional admission tax under the terms of the new revenue act upon which both Senate and House conferees are reported agreed. It is proposed to levy one cent on each five cents charged for admission to all amusements, a classification in which concerts, opera and ballet are now included. The tax, which is really a 20 per cent levy, would double the present amount.

*The second installment of Musical Courier's new department, Contemporary American Music Platform, an article on the state of opera by Ernst Bacon, will be published on Feb. 20.*

# Falstaff, Pelleas Are Restored by Metropolitan

## Verdi Work Sung in English, with Tibbett in Title Role—Debussy Score Conducted by Cooper, with New Cast

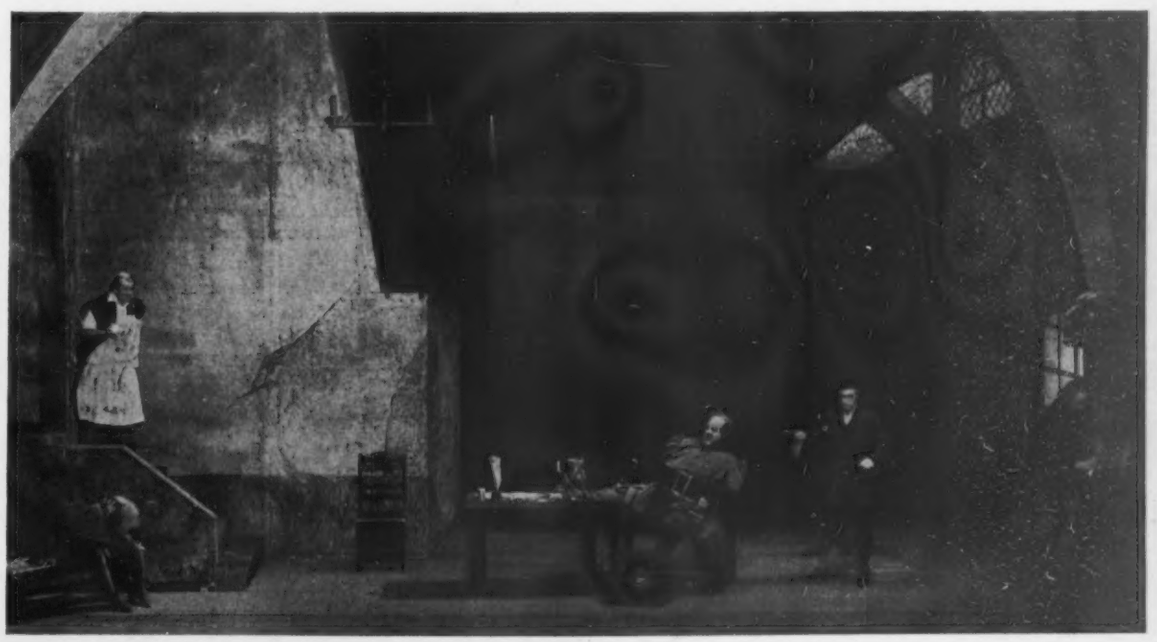
To discerning opera-goers, Verdi's Falstaff always has made a special appeal. They had a chance to welcome the return, after five years' absence, of that masterpiece to the Metropolitan repertoire on Jan. 14.

The work was sung in English, which promised another particular pleasure. That promise, however, was realized only in part, for a great deal of the text was not understandable, owing to faulty enunciation or for some other reason—a fact the more strange because only one member of the cast of eleven principals (and he had a silent role) was not an Anglo-Saxon. The net result made no added argument for opera in our language.

The Verdi music is a sheer delight, with its enchanting pastel colorings, its unending trickle of melody, bubbling humor and masterful orchestration. The world will long wonder that such a score could come from the pen of an octogenarian. It was conducted *con amore* and with brilliant virtuosity by Beecham.

It was not his fault that several of the ensembles went a bit ragged; his beat was firm enough, but the singers failed to be sufficiently on watch. For the rest, the performance went magnificently both in detail and general effect. The difficult stage-management of the period comedy, with so much burlesque, found an atmospheric and resourceful director in Herbert Graf. The gossamer ballet, too, was well choreographed by Laurent Novikoff.

(Please Turn to Page 17)



OPENING SCENE AT THE GARTER INN

in the Metropolitan's new English production of Verdi's Falstaff. Lawrence Tibbett (centre) as Falstaff; beside him, John Dudley as Dr. Caius; at far right, Norman Cordon as Pistol; on bench at left, George Rasely as Bardolf; on stairs, Ludwig Burgstaller, the Innkeeper. The picture was taken during a performance and shows the characters in action. (Photo by N. Y. Times Studio.)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Sixty-Fifth Year
February 5, 1944

# MUSIC AIDS MORALE IN ARMY HOSPITALS AND WAR CANTEENS

*Horace J. Parmelee, the writer of this article, is the Secretary of Columbia Concerts, Inc., and the joint head with André Martens of the Haensel & Jones Division of that corporation. For a considerable period, Mr. Parmelee has devoted much of his own time to wartime musical needs, with the inspiring help and generous cooperation of the many artists with whom he has been associated for years.*

By HORACE J. PARMELEE

The therapeutic value of music in our canteens and in present and postwar rehabilitation of hospitalized men is one of the finest contributions that the art can bestow.

To understand what music can mean in the life of the soldier, one has only to visit the large Halloran Base Hospital on Staten Island, N. Y. I made this journey with an outstanding American singer who had generously volunteered to bring cheer and new hope to the men wounded in many theatres of our vast global war effort, but whose spirit was not daunted.

At half past five in the afternoon a Red Cross car called for us at the residence of the artist. The car was driven by a trim and efficient Red Cross woman driver, who skillfully piloted the station wagon through New York's crowded downtown section to the Staten Island ferry and then to the huge hospital a few miles away.

At the entrance to the hospital the car stopped for the necessary military check-up, after which we were cordially received by the nurses in charge and shown into an attractively furnished waiting room equipped with both radio and television for the use of men able to walk around the building.

### Eager Interest in Program

Within a half hour the auditorium was filled with patients in all stages of convalescence, some in wheel-chairs, others on wheeled cots, some walking alone, some assisted, including men on crutches, and shell-shocked patients.

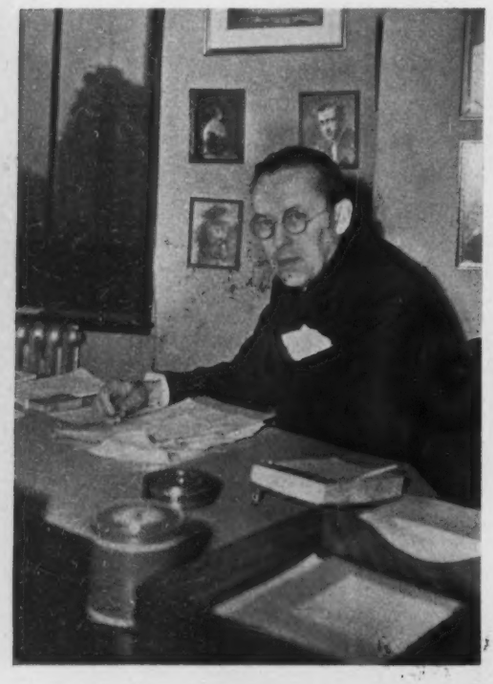
Before the concert began, the Commanding Officer welcomed the artist backstage, then introduced him briefly to the quiet and expectant audience. No printed programs were used. The artist went on the stage with a sheaf of music under his arm and deposited it on the piano.

Useless to ask the boys what they wanted, as they wanted everything! At first came simple but fine songs. Then, encouraged by mounting applause, the artist chose better selections, climaxing the first half of his program with an operatic aria requested by a group of wounded Italian-American boys in the front row. A piano group by Lt. Guy V. B. Marriner followed, again commanding absorbed attention. By the time the second half of the program was reached, additional patients and nurses had drifted into the already filled hall. The reception of each number clearly demonstrated music's effect on hospital-tired minds and bodies.

### Relaxing Effect of Melody

To get a different impression of the great need of music in the rehabilitation of our wounded men, I asked Lt. Marriner, whose official title is Music Officer in Special Service, to tell me about this work.

"For nearly a year and a half while in the Army," he said, "I have had the good fortune to play to enlisted men and to the wounded in hospitals. I have thus been able to observe directly and study the effect of good music on men now in the Army, Navy and Marines, formerly from all walks of life. There seems to be no question whatever that when the men have the chance to hear the best music, they will 'go for it in a big way' and derive immeasurable benefit. It tends to release them emotionally, which is one of the functions of music; it quiets, strengthens and orientates them toward the vital job ahead. The men will always enjoy real artists, and share their sincerity of feeling.



"Men who have returned from the front seem to be spiritually changed. They are seeking quieter and more serious types of music. While all of them enjoy popular music, I find more requests coming in daily for semi-classical and classical music.

"The job ahead of us is to provide this music under rightly established conditions, and in time we will do it. Music has a greater place in the armed forces than we would ever have believed two years ago."

After the program in the auditorium we made a visit to the wards where the artist sang for the more badly wounded or men confined to bed. Here the effect and need of music at close range were even more apparent than in the large hall.

HORACE J. PARMELEE

Later I had the opportunity of speaking to a famous American doctor who was present as a visitor. He amplified my belief that we cannot, and must not, overlook the outstanding value of music in our hospitals.

In such institutions there is one class of men, the shell-shocked, who deserve special attention and care. According to official medical opinion, there is no doubt whatsoever that music should be definitely prescribed for such cases.

### Canteen Role of Music

Records show that music in general in the United States has flourished increasingly in the war years, due to the fact that under the pressure of present day living the necessity for uplifting relaxation has been more imperative and more appreciated than ever before. Music plays a tremendous role in military life in the camps, canteens and hospitals, and in the war plants too.

Through USO, the national wartime entertainment project for all men in our armed forces both at home and abroad (with the wholehearted support of the thousands concerned), practically all camps are now provided with well-equipped auditoriums in which as many performances as possible may be given.

So much has been written about camp entertainment that I will pass over its particulars and discuss the importance of the better kind of music in canteens, especially those in New York, where members of all branches of the armed forces visit on their hours of leave.

The question is often asked whether soldiers and sailors visiting a canteen for relaxation and amusement really want and appreciate the better forms of music, beside the popular "hits" of the day as interpreted in the current mode. Under proper circumstances, they definitely do.

Before planning to supervise the appearance of well-known concert artists at one of the nationally known canteens, I worked for a month on the floor of the place. My aim was to study the types of entertainers presented and most appreciated by the boys and to listen to the actual comments of the service men themselves on the various performances.

### Rules for the Artist

From this experience I learned two important things: that the concert artist should be properly introduced, and that the program the artist gives should be of a certain type, a compromise between the regular repertoire of the artist and the other extreme of playing or singing "down" to such audiences.

At this canteen, on a mixed program which is likely to include a popular swing orchestra, a variety number and a blues singer, I have arranged that the concert artist does not go on the stage just as "Mary Smith," with the informal "Give Mary a hand, boys!" type of introduction. Instead, a short and dignified announcement is made, so that men who are not familiar with the name and standing of the artist and the better kind of music are impressed. This often brings applause from boys who are music-lovers, besides serving to set the note of the performance to follow.

Of course, the men in general especially appreciate songs in English when the artist is a singer, or rhythmic and colorful selections from an instrumentalist. But this does not preclude an operatic singer's giving one of the familiar operatic arias, or the serious instrumentalist playing a well-known classical selection of the proper brilliant type.

A canteen audience sometimes likes to participate in the program itself. Well-known singers have sung Glory, Glory, Hallelujah, Home on the Range and other numbers of this kind, known by everyone. In such cases, chorus response from the audience has literally shaken the walls of the canteen!

Women artists appearing in canteens invariably look their prettiest by wearing evening dress and stage make-up, whereas an unwritten law relegates men to street clothes. Besides the very many singers and instrumentalists who participate in this inspiring work, many noted coaches and accompanists also come to the canteen to donate their services.

Sometimes program "accidents" happen. Specifically, I refer to the performance of a noted pianist at one of the canteens, who began with an orthodox number, and then, probably encouraged by the vociferous applause he received, for his second number launched into, of all things, Debussy's Feu d'artifice. The result was unexpected. Due to the sheer brilliance of his performance of an "arty" and dissonant work, which certainly under ordinary circumstances was not designed for canteen consumption, at the end of his performance hearty applause again filled the hall. The artist wisely rested here on his artistic laurels and devoted the remainder of his program to more understandable and popular pieces which he had originally selected.

### Need for More Volunteers

Turning again from the heartier note of the canteen program, may I go back to the more poignant, but none the less plucky and appreciative audiences of our wounded men, and appeal to artists, both men and women, to contribute their services to this really soul-inspiring musical activity at the hospitals? They are particularly needed for this great psychotherapic work.

In the supreme war effort we have all given freely of our time, our money, our services, so that good in the world may triumph. To those who have given even more—the men in our hospitals over the length and breadth of our great land—we certainly owe the boon of good music when there is such an urgent need for it in our rehabilitation centers.

Is there any artist of heart and soul satisfied to rely merely upon the healing work of medical science—great as are its miracles in these days—when he can give from great gifts under such inspirational surroundings?

## Naumburg Foundation Announces 1944 Young Artists' Awards

The 20th annual series of auditions for pianists, violinists, cellists and singers who have not had a New York recital reviewed by the professional critics will be conducted in March by the Walter W. Naumburg Musical Foundation. Judges in these preliminary contests will be assisted by an advisory committee comprising Ernest Hutcheson, chairman; Francis Rogers, Willem Willeke and Mrs. Anna C. Molyneaux.

At the final auditions on April 10 and 11 the judges will be: Wallace Goodrich, chairman; Emilio de Gorgorza, voice; Robert Casadesus, piano; Zino Francescatti, violin; and one other to be announced later.

Candidates must be not under 16 or over 30 years of age except that any one, under the age of 10 who has had a New York recital, even though press comments were made, is not to be excluded. Applications may be filed if the birthday does not precede Feb. 28. The closing date for applications is Feb. 29. Blanks may be secured from the Foundation at 130 West 56th Street, New York 19, N. Y. Applications must be accompanied by a written recommendation from a teacher, music school or musician of acknowledged standing. Debut recitals in the 1944-45 season will be awarded the winners.

## Toledo Hears Fledermaus

TOLEDO, O.—The performance of Die Fledermaus by Johann Strauss on Jan. 14 in the Peristyle by the Philadelphia Opera Company was altogether delightful. While there were several substitutions from the conductor, Sylvan Levin, down through the cast, this apparently made no difference. Ezra Rachin conducted admirably and the singers gave a good account of themselves.

# THE "GERMAN" MYTH OF THE RING DRAMAS

"... THERE WERE GREAT MEN IN GERMANY IN THOSE DAYS."—WINSTON CHURCHILL

In connection with the opening on Feb. 8 of the Metropolitan Opera's annual Ring Cycle, which is drawing the usual capacity audiences, this article has a particular timeliness. In it, the writer combats the ideological weapon of the Nazis that the texts of these works embody a particularly "German" spirit.

*By Claus Magnusen*

The Nazis have used Wagner's Ring dramas as a form of glorification of the German race. In reality, the stories are monuments to the valor of the ancient Norsemen. It is ironic to ponder this fact in these fateful times, when growing rebellion throughout Scandinavia bodes ill for the rule of the invaders, as all Europe awaits liberation.

In borrowing the Norwegian mythology for the music dramas of the Ring, it was Wagner's ambition to depict in music the Saga of the Nibelungs. It was his intention to make that Norse story "German". Instead, he really brought Norse mythology to the operatic stage, and thereby rendered tribute to the ancient tradition of that mighty race, the Vaelsungs—the children of Odin, the All-father, to the ancient Norsemen. These people were tall and powerful men, fair-haired, blue-eyed, and accustomed to the sea, and they derived their instinct for freedom from that remote era when their migration westward began centuries ago in high Northern latitudes.

Wagner was motivated in all his work by a strong patriotic and personal pride, and his German instincts and interests were outstanding throughout his career in his political and poetic leanings, and especially in his musical expression. Therefore it was quite natural for him to give to the musical world an erroneous impression when in 1848 he began to write the poem for the Ring tetralogy.

### Searching the Sources

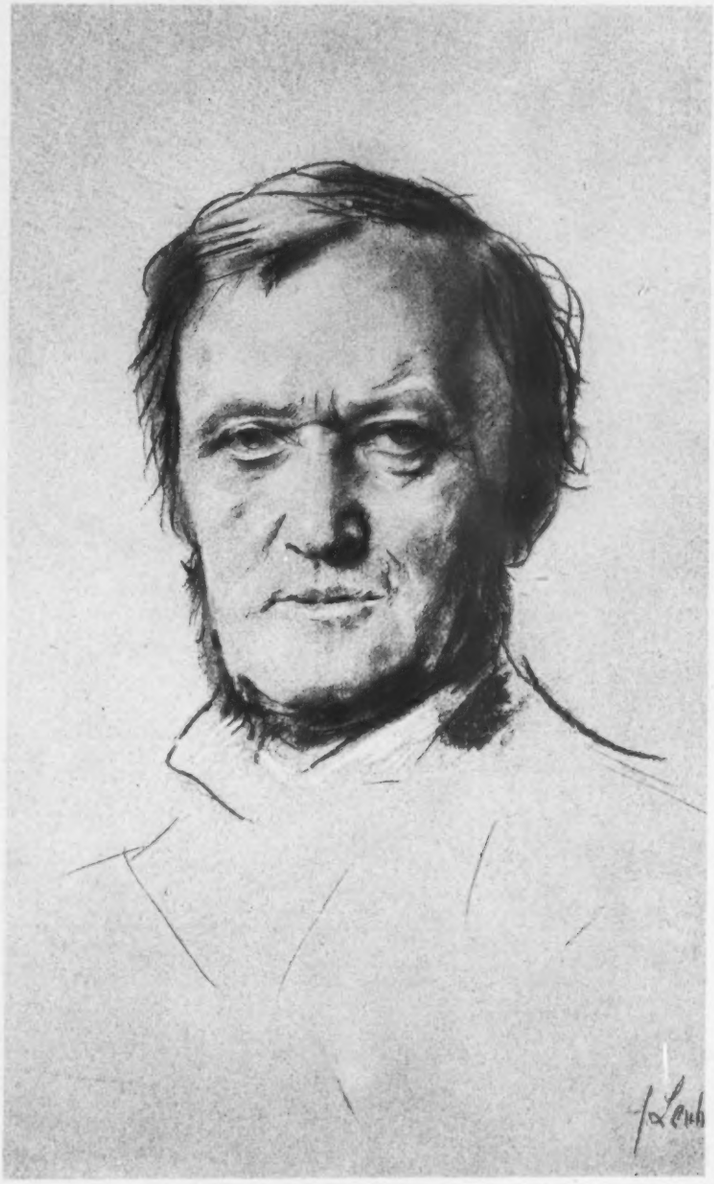
The story of the Norse hero Siegfried (Sigurd) really begins, as represented by Wagner, with The Rhinegold. Already here Wagner introduces the Ring idea. This is a clever adaptation from *Baug*, ancient Norwegian name for coins. Our Norse ancestors traded with ring-money, iron, bronze, gold and silver. The Norsemen were the only peoples in the North to use rings for money. The Gaels and Romans used coins.

The story of the Nibelungen underworld people and their treasures of gold had its origin in ancient Norway. It is part of the vivid and colorful Norwegian mythology in Semund's Edda or Poetic Edda. In point of time, this Norse story must have preceded any of its kind coming out of Germany. This and many other ancient Norse stories were brought to all the lands of Caesar's Empire by the Norsemen, and made an indelible imprint upon western civilization.

The Gothic-Norse countries of the North were an empire long before the Roman legions under Caesar came, and long before Tacitus wrote his erroneous description (in his Germania) of the Norsemen, whom he named Alamanni. Of their country, the modern Norway and Sweden, nothing was said or described; it was termed merely Ultima Thule. Yet this was the Norse Gottland, Halgaland—the Gothic Empire, whence issued the Franks, Hidalgos (Visigoths), Angles, Saxons and other Gothic-Norse races.

### "Best Sellers" of Antiquity

Early literature tends to confirm that there are only two European racial branches with a genuine ancient, national mythology: the Norsemen and the Greeks, representing the North and the South. (The Sanskrit and other literatures are non-European.) The mythology of the ancient Norsemen is by many considered more profound, while that of the ancient Hellenes is perhaps more beautiful. Both are pagan folklore. There is a more widespread knowledge and understanding of the mythology of the Phoenician-Hellenic tradition than the Gothic-Norse. For example, Gluck uses Greek mythological models in his operas, and no one mistakes them for Italian. Wagner, on the other hand, sings in his Ring dramas about the glory and power that was Norse, and these myths are by many believed to be truly German, whereas, in fact, the material came from early Norse sources.



Richard Wagner, from a chalk drawing by Lenbach.

The collection of ancient manuscripts known as the Norse Eddas is sometimes erroneously referred to as the "Icelandic" Eddas. Iceland has no mythology to relate other than the Norse, which was brought over from Norway by the Norsemen who settled there in the eighth century A.D. The mythology here recorded had lived in the whole of Northern Europe for centuries before it was brought to Iceland.

These profound collections of ancient Norse folklore consist of the Elder Edda, or Semund Sigfusson's Edda. Saemund Sigfusson (1056-1133), the Homer of the North, wrote his Edda in verse, in the Norse style, a poetic system decidedly different from that used in Greece. The other part of the Norse collection of memories of the ancient Norsemen, which has the term "Icelandic" attached to it, is the Younger Edda, or Snorri Sturluson's Edda (1178-1241). This work is mostly prose, and contains the Saga of the Vaelsungs, where Wagner found ideas and material in fullest and most available form for his music dramas.

These and many more important mythological and historical Norse stories permeated the European continent during the Middle Ages, and found their way into every tongue, including Latin, in spite of attempts to destroy and forbid them on the ground that they were "pagan." The German cloister-manufactured Nibelungenlied epic dates from the last part of the twelfth century and is a Latin version of everything that had its root in Norwegian mythology on the one hand, and the story of the attempted conquest of the Gothic-Norse country of Burgundy by the Huns under Attila in the middle of the fourth century A.D.

Wagner did not create the characters in his Nibelungen Ring music dramas. They were all ready for him to use out of the Eddas, and were Germanized by von Kurenberg in the Nibelungenlied. But Wagner did not use von Kurenberg's names; he used the Eddaic ones. None of the characters in the Nibelungenlied and Wagner's Ring operas is German.

In transplanting the lives of Sigurd and Brynhilda, outstanding personalities of the Vaelsung race, Wagner hid their Norse origin, and gave the world the impression that they were of German blood and birth. Hence he placed the entire action of these Norse heroes in the German Rhine valley, as did von Kurenberg in his Nibelungenlied in the twelfth century.

There can be no doubt that Wagner knew that the Saga of the Vaelsungs had its origin in ancient Norway, and was committed to writing in Iceland by the Norsemen. Likewise he must have known that all these ancient lays and sagas were descriptions of ancient Norwegian life, culture and religious beliefs. But Wagner studiously avoided any mention of these facts.

The object here is not to belittle Wagner and his great music dramas, but to show that he presents Norway's mythology in them. "When Wagner adopted the story of Siegfried," says S. Baring Gould, "as his theme for a great trilogy with a 'Vorspiel', it was open to him to take either the Norse, purely pagan tale, or the German, which was a softened Christian version; he chose the former. He was greatly struck by the weirdness of Norse mythology as revealed in the first part of the Edda of Semund. This was intensified by his study of the 'Younger Edda'."

### Wagner Studied Eddas

Wagner became interested in Norwegian mythology in his student days at Leipzig University, where among other classical subjects, he studied the Icelandic Eddas in a German translation. The profound Gothic-Norse literature made a deep and lasting impression upon the then young and eager genius. Later he returned to this literature and made a further study of the German translation of the Eddas in order to obtain the much needed material for his text in his music dramas, perhaps because he did not find the details in the Nibelungenlied.

In this connection we read in the life of Richard Wagner by C. F. Glasenapp, page 253, Vol. III: "A request was made by Wagner to borrow from the Dresden Royal Library a copy of the Volsunga Saga, to refresh his recollection of certain details. . . ." In the same work we read: "The Volsunga Saga was translated by H. van der Hagen from the old Norse, and published in 1812 at Breslau . . ." (Vol. II, p. 275). There is reason to believe that there existed no other sources of data available to Wagner in Germany, but one can take it for granted that that did not discourage the composer.

His imagination was greater than any textbooks, regardless of what language they appeared in, although he had to build on the records of the mighty Gothic-Norse race, which he so magnificently made familiar to the world in his Nibelungen Ring operas.

## New Clubroom for Philharmonic

Members of the New York Philharmonic-Symphony have a completely refurbished clubroom in Carnegie Hall, the gift of William Rosenwald, of the Board of Directors. Bruno Zirato, associate manager of the orchestra, officially presented the room to the men after the Jan. 23 concert. New floor covering, lamps, bridge, chess and checker tables, shelves for their instruments, 40 chairs, a bulletin board, and a loudspeaker arrangement to notify the men when they are needed, are part of the equipment. Mrs. Ralph F. Colin, wife of another board member, supervised the furnishings.

# *RADIO:* NEWS AND VIEWS—

*By VIVA*

Premieres, both actual and forthcoming, dominate the news. On Feb. 6, the NBC Symphony Orchestra and Leopold Stokowski are scheduled to give the first performance of Arnold Schönberg's new Piano Concerto, with Edward Steuermann as soloist.

Completed in January of 1943, the Schönberg work was published by G. Schirmer & Co. Schönberg, now an American citizen, is teaching at the University of California. Steuermann was his assistant for 25 years in Vienna.

The concerto, previewed on January 26 at the Juilliard School, is in four movements, lasts sixteen minutes and is played without a break.

•

At a luncheon on Jan. 25, the local music press was regaled with chicken, peas, and details of the Shostakovich Eighth Symphony. Foreign correspondent Bill Downs, who brought the score over, professes little knowledge of music, and declares himself to be strictly a man for melodies. He attended the premiere of the symphony in Moscow, which he said took place with considerable fanfare and excitement. Most of the newspapers were enthusiastic in its praise, but criticism from the three leading papers has not yet appeared. It seems that they mull over their decision for some time before they deliver it. In Russia, Mr. Downs declared, there are no walk-outs after the second act to meet the midnight deadline. He accompanied this remark with a severe glance at a couple of helpless music critics. Or perhaps his eyes were just shying away from the flashlight camera.

The Eighth Symphony has three military movements, said Mr. Downs, and is the second of what will eventually be a war trilogy of symphonies. The Seventh is Retreat, the Eighth is Advance, and the Ninth will be Victory.

Shostakovich, although about 37, he relates, looks fourteen, and is a very wealthy man as wealth goes in Russia. He received $10,000 for the first performance rights of the Eighth from CBS.

As early as the Summer of 1942, Shostakovich was working on the Eighth and completed it last Summer, living on a farm and composing in a bare room, furnished with only a table and chair. He composes without a piano.

The score is now at Am-Rus, its publishers, being copied. CBS is cautiously talking about an April premiere.

LEONARD WARREN
ON
"WHAT'S NEW"
RADIO PROGRAM,

heard over the Blue Network, with his first guest artist, Celeste Holm, of stage and screen. The Metropolitan Opera baritone made his debut on Jan. 15 as master of ceremonies and soloist, and is to appear regularly.

The Blue Network, not to be outdone by its competitors, also comes out with preview announcement of Roy Harris' Sixth Symphony, to be performed for the first time on April 15 by the Boston Symphony under Serge Koussevitzky. Harris was commissioned last May by the Blue Network to write the symphony which is based on Lincoln's Gettysburg address and dedicated to the fighting men and women on all the battle fronts.

The first movement of the four is a Prelude entitled Awakening, dramatizing the opening sentence of the address. The Second, Conflict, is a fanatsy descriptive of war; the third, Dedication, is a fugue, reflecting "the mood of strong faith in mankind that rings forth from the last paragraph of Lincoln's Gettysburg address."

The date of the premiere, April 15, is the anniversary of Lincoln's death, in case you didn't know.

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The Philadelphia Orchestra having solved its union difficulties, started a series of 13 broadcasts on Jan. 29 over CBS. Bruno Walter and Saul Caston will share the podium with Eugene Ormandy, and soloists to appear include Luboshutz and Nemenoff, duo-pianists; William Kapell, pianist, and William Primrose, violist. Harl MacDonald, manager of the orchestra, and a well known composer in his own right, is the annotator for the programs.

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Henry Weber, Musical Director of Chicago's WGN, inaugurated a new Symphony Series on Jan. 17 over Mutual. The programs are broadcast each Monday at 12:30 p.m. . . . Rudolf Firkusny gave a skilled and charming performance of a Mozart Concerto on Jan. 23 with the Cleveland Orchestra . . . A Metropolitan Opera Barber Shop Quartet turned up on the Blue Network's On Stage, Everybody, Jan. 24, and raised the roof with Pistol Packin' Mama. The quarter comprised Lorenzo Alvary, Charles Kullman, Frederick Jagel and George Rasely. They then made a plea for funds for the opera house. Stick to opera, boys, stick to opera! . . . Great Moments of Music enjoys the talents of an extra singer at rehearsal when the conductor, George Sebastian, bursts into song while he's conducting, carried away with enthusiasm, no doubt. It came in handy recently when Jan Peerce was unable to appear at a dress rehearsal, and Sebastain manfully went right through the Tosca Love Duet with Jean Tennyson, in order to time it. A merciful veil has been drawn over Mr. Sebastian's vocalizing, but Producer Fran Van Hartersfeld insists that he "kept right in step with the clock."

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### Television Broadcasters Form Association

CHICAGO.—As forecast in the last issue of the Musical Courier, the Television Broadcasters Association, Inc., was organized here, with Allen B. DuMont selected as chairman of an organization committee. Serving with him will be C. W. Minor, of CBS; Lewis Allen Weiss, of the Don Lee Network, and representatives of equipment companies.

Two classes of memberships are provided: active voting members will include all organizations operating a commercial or experimental television station which have a construction permit or application for such before the FCC; and affiliated non-voting members, to include all other groups interested in television. According to O. B. Hanson, chief engineer of NBC, several systems are under consideration in the formation of television networks.

# *RADIO PROGRAM GUIDE*

(ALL TIMES, EASTERN WAR TIME)

SUNDAY

**E. Power Biggs,** organist, 9:15 a.m., CBS.
**New Voices in Song,** 9:45 a.m., CBS. An opportunity for new young singers.
**The Stradivari Orchestra,** 12:30 p.m., NBC. Paul Lavalle, conductor. Fifteen of the world's finest Stradivarius instruments.
**Westinghouse Program,** 2:30 p.m., NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs by a master of style.
**The New York Philharmonic Orchestra,** 3 p.m., CBS. Artur Rodzinski, conductor.
Feb. 13. Vincent Abato, bass-clarinetist. Overture to The Bartered Bride (Smetana), Orchestra; Concerto for Saxophone and Orchestra (Creston), Abato and Orchestra; Pathetique Symphony (Tchaikovsky), Orchestra.
Feb. 20. Nathan Milstein, violinist, Symphony in G Minor No. 40 (Mozart), Scherzo in G minor (Mendelssohn), Orchestra; Violin Concerto (Tchaikovsky), Milstein and Orchestra.
**The Pause That Refreshes,** 4:30 p.m., CBS. Andre Kostelanetz Orchestra and arrangements.
Feb. 6. Charles Kullman, tenor.
Feb. 13. Rose Bampton, soprano.
**Metropolitan Auditions of the Air,** 4:30 p.m., Blue Network. Orchestra, Wilfrid Pelletier, conductor. Metropolitan tryouts.
**General Motors Symphony of the Air,** 5 p.m., NBC. NBC Symphony Orchestra, Leopold Stokowski, conductor.
Feb. 6. Arioso (Cesti), Unfinished Symphony (Schubert), Perpetual Motion (Novacek), Orchestra; Piano Concerto (Schönberg), Edward Steuermann and Orchestra (world premiere).
**The Family Hour,** 5 p.m., CBS. Al Goodman Orchestra; Gladys Swarthout, contralto; Reed Kennedy, baritone; Jose Ferrer, commentator; Jack Smith, tenor. Nicely balanced mixture of popular tunes, ballads and arias, with Miss Swarthout unfailingly tasteful and charming.
**Radio Hall of Fame,** 6 p.m., Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator. Variety. Could use more serious music.
**Keepsakes,** 8 p.m., Blue Network. Orchestra; Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.
**Manhattan Merry Go Round,** 9 p.m., NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads, popular songs.
**Cleveland Symphony Orchestra,** 9 p.m., Mutual.
Feb. 6, 13, 20. Frank Black, conductor.
**American Album of Familiar Music,** 9:30 p.m., NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen, conductor. Ballads, popular songs.
**Eileen Farrell,** soprano, 11:15, CBS.

MONDAY

**Broadway Matinee,** 4 p.m., CBS. Al Roth Orchestra; Alfred Drake, tenor, star of Oklahoma. Guests (Monday through Friday).
**Music for a Half Hour,** 4:30 p.m., Mutual. Bob Stanley, conductor. Guests.
**To Your Good Health,** 6:15 p.m., CBS. Lyn Murray Orchestra and Chorus. Guests.
**American Melody Hour,** 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone. Popular songs, ballads.
**Sinfonietta,** 11:30 p.m., Mutual. Robert Russell Bennett, conductor.

WEDNESDAY

**Your Dubonnet Date,** 8:30 p.m., Mutual. Xavier Cugat Orchestra; Lina Romay. Latin-American Rhythms, superlatively played.
**Great Moments in Music,** 10 p.m., CBS. Orchestra, George Sebastian, conductor; Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone.
Feb. 9. Songs of Great Britain. Charles Kullmann, tenor.
Feb. 16. Mozart program.
**Cresta Blanca Carnival,** 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, pianist. Gould's extraordinary arrangements and Templeton's fine improvisations. A grand team.
**Invitation to Music,** 11:30 p.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
Feb. 16. Mona Paulee, contralto.
Feb. 23. All-Gretchaninoff program. Maria Kurenko, soprano; Collegiate Chorale, Robert Shaw, director.

THURSDAY

**Treasure Hour of Song,** 9:30 p.m., Mutual. Orchestra, Alfredo Antonini, conductor; Licia Albanese, soprano; Francesco Valentino, baritone. Arias and songs.
**Music of the New World,** 11:30 p.m., NBC.

FRIDAY

**Cities Service Program,** 8 p.m., NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone. Mixed serious and popular music.
**Serenade to America,** 6:15 p.m., NBC. Frank Black and H. Leopold Spitalny, alternate conductors. Guests (daily through Friday).
**The Voice of Firestone,** 8:30 p.m., NBC. Firestone Orchestra.
Feb. 13. From Hollywood. Alfred Wallenstein, conductor; Richard Crooks, tenor.
Feb. 20. From San Francisco. Howard Barlow, conductor; Richard Crooks, tenor.
**The Telephone Hour,** 9 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.
Feb. 14. James Melton, tenor. Because (D'Hardelot), Surrey with the Fringe on Top (Rodgers), Melton; People Will Say We're in Love (Rodgers), Orchestra; E Lucevan Le Stelle (Puccini), Melton; Finale of Violin Concerto (Mendelssohn), Orchestra; Johnny the One (Sacco), Melton.
Feb. 21. Helen Traubel, soprano. Yankee Doodle (Trad.), Orchestra; By the Bend of the River (Edwards), Morning (Speaks), Traubel; Falling in Love with Love (Rodgers), Orchestra; Voi Lo Sapete (Mascagni), Traubel; Coronation Scene from Boris Godounoff (Moussorgsky), Chorus and Orchestra; America the Beautiful (Ward), Traubel.
**Carnation Contented Hour,** 10 p.m., NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso; Ralph Nyland, tenor.
**Symphony Program,** 12:30 a.m., Mutual. Henry Weber, conductor.

TUESDAY

**Gateways to Music,** 9:15 a.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
Feb. 15. By Way of the Orient.
Feb. 22. Music for Fun.
**Metropolitan U.S.A.,** 7:30 p.m., Blue Network. Metropolitan Opera Guild program. Guest singers. (WEAF, New York, 11:30 p.m.)

SATURDAY

**The Metropolitan Opera Company Presents,** 2 p.m., Blue Network.
**The Philadelphia Orchestra,** 3:30 p.m., CBS. Bruno Walter, conductor.
Feb. 12. Egmont Overture (Beethoven); Symphony No. 2 (Brahms).
**What's New,** 7 p.m., Blue Network. Variety. Musical Guests. Leonard Warren, permanently featured guest.
**Boston Symphony Orchestra,** 8:30 p.m., Blue Network. Serge Koussevitzky, conductor.
Feb. 5. Symphony No. 8 (Bruckner).
Feb. 12. Unfinished Symphony (Schubert); Lincoln Portrait (Copland); Commando March (Barber); Stars and Stripes Forever (Sousa).
**Chicago Theatre of the Air,** 9 p.m., Mutual. Marion Claire, soprano; Henry Weber, conductor. Opera and operetta.
**Your Hit Parade,** 9 p.m., CBS. Mark Warnow Orchestra; Frank Sinatra. Pick of the week's popular tunes.
**Saturday Night Serenade,** 9:45, CBS. Jessica Dragonette, soprano.
Feb. 13. Czardas (Monti); Auf Wiedersehn (Romberg); Serenade (Moszkowski); When I Have Sung My Songs (Charles); Dancing Doll (Poldini); Violin Maker of Cremona (Hubay); Emperor Waltz (Strauss); Sylvia (Speaks); Valse Triste (Sibelius).
Feb. 20. Malaguena (Moszkowski); None but the Lonely Heart (Tchaikovsky); Ay, Ay, Ay (Freire); Moonbeams (Herbert); Lover (Rodgers); Souvenir (Drdla); Southern Roses (Strauss); Absent (Metcalfe); Reverie (Debussy).

*(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)*

# THE KING OF RHUMBA AT HOME

## *LIEBLING*

"I think I will work until I die," declared Xavier Cugat, looking rakishly mournful, with his inevitable beret cocked over one pensive eye. He spoke in wistful tones about getting Away from It All, and going to Mexico to paint, but in the next breath was launched on an account of a perfectly wonderful arranger he had discovered in California. So it would seem that his first prognostication was the true one, which means that Rhumba fans can relax.

Cugat is still a little surprised at the success of the rhumba, although his popularization of it has brought him in sums of money which sound like the current bond quota, and has given him a public and a popularity beyond anything he had ever imagined. He still cocks a disapproving eye when people dance the rhumba too fast, insisting that they don't do it fast in Cuba because "in tropeecal cawntries eet ees too hot to dance exciting dance." However, he is extravagant in his admiration of the way Americans have picked up the South American steps, and when he sees an especially talented couple going through all the proper gyrations, on the Waldorf floor, he almost stops leading his band to watch. Incidentally, if you are now painfully engaged in mastering the conga and samba, don't. The coming thing is the Jaropo, from Venezuela—but definitely, my dear. This Cugat describes as a very fast waltz, and he is at present energetically engaged in plugging it.

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Everything Cugat has ever done has been characterized by excessive energy, stubbornness and common sense. This undoubtedly is due to the fact that he comes from Catalonia in Spain, a province to which the Catalans themselves are fond of referring as the tail that wags the dog. Catalans are the shrewdest business men, the most progressive people in Spain, and feel that they keep the rest of Spain going by their activity. They are much given to good talk, particularly political discussions, but apparently Cugat Père went beyond discussions and one day found it wiser to pack himself and family off to Mexico. Boats took awhile in those days, ambling along and stopping en route at various ports. The Cugat family debarked in Havana to have a look around the place, missed the boat and with philosophic calm decided to stay in Cuba.

Cugat's youth is remarkable for three things. His father brought the first acetylene street lamp to Havana, and its inaugural lighting resembled a national holiday, with crowds streaming into the streets to watch. The family moved into a house opposite a violin maker. And he studied drawing in a class with three of the world's most famous caricaturists, Sem, Sirio and Baraquilla. The first showed him how easily people were entertained. The second made a violinist of him, when he wandered into the violin shop out of curiosity, the proprietor became interested in his musical talent and presented him with a small violin. And the third gave him a hobby which was later to prove fairly lucrative.

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Cugat's violin studies led him of all places to Berlin, where he studied with Willy Hess, Carl Flesch and Franz Kneisel. He was a very serious young man in those days, intent on becoming a great violinist. He set himself a date, by which time he figured he would have achieved this noble ambition. But he swore that if he had failed by that date he would quit. The night before the fatal day, he played a concerto with Alfred Hertz and the Los Angeles

XAVIER CUGAT PLAYS FOR SERVICE MEN,
with whom his music is a keen favorite. Vocalist Lina Romay is at right.

Philharmonic. The next morning, he picked up the paper with trembling fingers. The critics damned him with faint praise. He was "good, but not sensational." Cugat placed his Bergonzoli violin gently but firmly in its case, snapped it shut and betook himself downtown to the Los Angeles *Times* where he got a job as caricaturist.

"But I cannot meet a deadline," he said. "And soon I left there, I cannot be forced to caricature. It must come naturally." Faced with the time-honored problem of earning a living, Cugat organized a five-piece orchestra, and decided to specialize in Latin-American rhythms. This was 14 years ago when South American music still had vague overtones of Rudolph Valentino doing the tango. Cugat by dint of Catalan persistence, was engaged at the Cocoanut Grove. His rise since then has been almost monotonous in its meteoric pace.

"That is because I am a specialeest," he says with gentlemanly modesty. It is also because he works so hard he wears out most of the people around him, who included two secretaries, a valet, an agent, a manager, two press agents and sundry other necessities of a band leader's life.

His present schedule includes a current engagement at the Waldorf Astoria, a weekly radio program on Mutual, (Wednesdays at 8:30 p.m. EWT) motion pictures, records, and a contract to do caricatures for a syndicate. Cugat's household also comprises a wife, Carmen, whom he met under the happy impression that she was Dolores del Rio—but he married her anyhow—and a couple of Norwegian elkhounds which give him a good excuse for an occasional breath of fresh air, when he takes them walking.

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With pretty well every part of the popular field conquered, there is nothing left for Cugat but to return to highbrow realms, which he has every intention of doing, but not as a violinist.

"I want to take a symphony orchestra on tour, playing only Latin-American music," he says. "I want to take Afro-Cuban melodies, the melodies of the people, not dance music, and have them arranged by expert arrangers. I have discovered an extraordinary one in Hollywood, Fabian Andre who has written a magnificent Cuban Concerto. It ends with a Conga Fugue. Can you imagine a Conga Fugue"? Cugat waxed lyrical on the beauties of a Conga Fugue. He is quietly collecting music of merit and laying it aside with a view toward the future, when he will gather an orchestra and tour with it.

"Maybe I am silly." He brooded for a moment. "Look at José Iturbi. He stopped conducting to go into the movies. I will sometime stop the movies and do conducting. Which of us is right?"

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### Stage and Radio Notes

Max Goberman is conducting a complete symphony orchestra in Vincent Youmans' Revue which opened in Baltimore and is due this month on Broadway.

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Janet Fairbank, soprano, sang four new songs by Normand Lockwood as soloist on Jan. 30 with the WQXR Orchestra, Leon Barzin conducting, over that station. Miss Fairbank also sang numbers by Ravel and Chausson.

# *Anne Brown's Life a Busy One*

*ANNE BROWN*

Hollywood, declares Anne Brown, is all that she thought it would be and a bit more. She has just completed her part in Warner Brothers Rhapsody in Blue, the life of George Gershwin, and although she found the work extremely hard at times, she is eager to repeat the experience.

"I had to be on the set at 7 a.m. and stay until 8 p.m. The work itself wasn't difficult. It was the endless hours of waiting around until everything was ready that got on one's nerves. But I loved it, nevertheless," she said.

The studio put a private car and chauffeur, a special dressing room, dresser and makeup man at her disposal, all of which delighted Miss Brown and made her feel that the stories of Hollywood lavishness were not exaggerated. She did not, however, immediately lapse into the popular conception of a Hollywood star, lolling around languidly while not on the set. She found time to coach most of the Summer with Lotte Lehmann, of whom she speaks in reverent tones, and she also gave a concert in the Hollywood Bowl.

### Enjoys Traveling

She has since been trekking across country on the first half of an extensive concert tour, and is off again to Canada and points North and West to complete it. Miss Brown is not one to let grass grow under her feet. As everyone knows by now, she is determined come hell, high-water, and Carmen Jones, to have a concert career before she does anything else.

This question of Carmen Jones is an old story. After she completed her role in the stage Porgy and Bess, Oscar Hammerstein II already had the Carmen Jones idea in mind and offered her the lead. Miss Brown turned it down with exemplary firmness in favor of a concert tour under Albert Morini's management, and has been turning it down ever since with monotonous regularity. The last time was in December when Billy Rose again offered her the alternative lead with Muriel Smith. Miss Brown said "No."

### May Sing Tosca on Coast

"I want to do a Broadway show sometime again," she said. "Don't think I'm being snobbish or anything. But for a while at least I'd like to do the work I love best. And then I hope to do opera, also."

She has already been invited to sing Tosca with the San Francisco Opera Company, and has been offered a tour of 13 concerts in South America—all this in addition to her numerous commitments in this country and to her plans for more movies and, of course, more concerts.

Before appearing in Porgy and Bess, Miss Brown had studied at Morgan College in Baltimore, and at Columbia University; had received three diplomas and the Margaret McGill scholarship at Juilliard School; had appeared in London in Lew Leslie's Blackbirds and had appeared in concert. Daughter of a Baltimore physician, Dr. Harry F. Brown, she always wanted to sing, in spite of her father's disapproval, and finally acquired his permission when her mother left home and refused to return until the doctor allowed Anne to study singing . . . which is one way of achieving a career.

### A Dynamic Diva

Tall, slender, radiating health and purposefulness, Anne Brown's formula for meeting the exacting physical demands of her profession is quite simple. She is, first and foremost, a food fadist. This does not mean vegeterianism. She believes in plenty of raw, health foods, and quarts of vegetable juices. Food, she declares, should not be overcooked or it loses its full benefit. Then she gets plenty of rest, exercise in moderation. She tries not to have too many interests at once, in order to keep all her energy for the job on hand. She seems to be a young woman who knows very clearly what she wants, and so far has made extraordinary progress in acquiring it.

# Publishing Firm to Celebrate Golden Jubilee

A three-day program of festivities will mark the golden anniversary of the Edward B. Marks Music Corporation. Open house will be observed at the offices of the company in Radio City on Feb. 7 and 8. On Feb. 10 a musical program will be presented in Steinway Hall with Rosa Bok, Ernesto Lecuona, Eleanor Fine, Aubrey Pankey and Marcel Grandjany participating, Leonard Liebling will introduce the artists.

On Feb. 7, 1894, Mr. Marks set up shop as a music publisher under the name Joseph W. Stern & Co. He preferred to use the name of his songwriting partner while he continued as traveling representative for a Broadway notions firm. Together the partners wrote The Little Lost Child, which Lottie Gilson, a music hall artist of the era, introduced so well that more than a million copies were sold.

Other song writers submitted their works to the firm, among them George Rosey, George M. Cohan, Jim Thornton, Gussie L. Davis, Maude Nugent and James J. Walker. Jerome Kern, as a boy, worked at invoices for the comany. Sigmund Romberg was "discovered" by the firm and Izzy Baline was encouraged by the publishing of his first song. Today he is known as Irving Berlin.

### Moderns in Catalogue

In 1920, Stern retired, and Marks assumed full control. Although popular songs had taken first place in the company's early plans, Mr. Marks was planning ahead and shortly after World War I, he began building his catalogue, which now numbers more than 20,000 numbers, of classical, standard and educational material. Among the names

EDWARD B. MARKS
from a painting by Eugen Spiro.

now on the Marks roster are Debussy, Ravel, Stravinsky, De Falla, Albeniz, Dohnanyi and many of the older masters.

In 1927 Mr. Marks turned over his standard and educational department to Paul Klepper who, in the past few years, has been aided by Dr. Felix Guenther.

Commenting upon the growth of the company, Mr. Marks said smilingly that "for the first few years we heard innumerable snobbish remarks such as 'How can we expect really good music from a firm that publishes a lot of blues and jazz?' Reproaches also came from the popular crowd as well who even less politely made remarks about 'long hair' and 'off the beam.'

"Today, these wisecracks have subsided and we think that we have won the respect of the musical leaders in the country at the same time keeping our reputation along Tin Pan Alley as a firm that turns out more than its share of hits."

As a tribute to his half-century of service, employees of the firm have presented Mr. Marks with a portrait of himself done in oils by Prof. Eugen Spiro. Julian Messner will publish Mr. Marks' new book, They All Had Glamour, second of his reminiscences. They All Sang was published several years ago.

### Published Many "Hits"

At the open house observance an exhibition of Americana, spanning Mr. Marks' five decades, will be shown. This will include title pages of song hits, including In the Good Old Summer Time, A Hot Time in the Old Town Tonight, Glow Worm, Parade of the Wooden Soldiers, My Gal Sal, The Peanut Vendor and numerous others. A gallery of autographed photographs of theatrical stars of the era will be on display. These include Anna Held, Lillian Russell, Vernon and Irene Castle, Rudolph Valentino, Bert Williams, Eva Tanguay and Nora Bayes.

Mr. Marks is credited with having brought Latin American music into popularity. In addition to Lecuona, he has sponsored Augustin Lara and Xavier Cugat numbers.

The honorary committee which will honor Mr. Marks is headed by Franklin P. Adams as chairman.

CARL BAMBERGER,

formerly conductor of the Brooklyn Symphony Orchestra, arrives in Columbia, S. C., to become conductor of the Southern Symphony Orchestra and is met by Mrs. Lafayette Strasburger, president of the Columbia Music Festival Association, which sponsors the orchestra. Mr. Bamberger took up his duties in Columbia on Jan. 15. He immediately began training the Columbia Choral Society, which sings with the Southern Symphony at the Spring Festival.

# DETROIT

By AUGUST MAEKELBERGHE

The Detroit Symphony concert of Jan. 13 was one of the highlights of the season. Georges Miquelle, premier cellist of the orchestra was featured as soloist in a delightful performance of the Haydn Concerto in D Major. Detroit is fortunate to possess artists who do not have to yield before any outside product.

The rest of the program brought Miaskowsky's Symphony No. 21, Opus 51, and the "Enigma" Variations of Elgar. The readings were excellent. It is a delight to observe to what a degree Karl Krueger has perfected the orchestra since he took it over in October.

Previously, Mr. Krueger gave Detroiters a real New Year present in Larry Adler, the harmonica virtuoso. There can be no doubt that people were reached and friends made for the Symphony that night who otherwise might never have heard it. With standing room only, even the pit was filled in the Masonic Auditorium, ordinarily seating 6,000.

The program opened with as fine a performance of Tchaikovsky's Fifth Symphony as this writer ever hopes to hear. One only regrets that it was not recorded that night; it would have made a fine disc indeed.

### From Vivaldi to Jive

Mr. Krueger, introducing Larry Adler, quoted the words of André Siegfried that America was the only instance of a country going from barbarism directly into decadence. This, he said, is obviously erroneous; but still we tend too much to take over the vices of old Europe. The co-operation of Adler that night with the symphony, he added, probably would be truly a manifestation of Americanism, insofar as it could have happened only in America.

Adler, after saying good-humoredly that he would endeavor to restore us to the heights of barbarism, gave a perfect performance on the harmonica of the Violin Concerto in A minor of Vivaldi. Purists will perhaps decry this as a sacrilege, but was it not Bach himself who said that he did not care what a man made music upon, as long as it was well done? And this was certainly well done.

After the performance of the Gershwin Rhapsody in Blue, the stage was turned over to Adler, who proceeded to put the audience in a holiday mood. Saying that he would play an old French madrigal called Battez-moi, Mon Père, Huit par Mésure (Beat Me Eight to the Bar, Daddy), he really went to town. And it was curious to observe that the feet of many of the symphony men were not immune to the luring rhythms.

### Brooklyn Teachers Hear Schubert Choral Group

The third open meeting, on Jan. 23 in the Academy of Music, of the Brooklyn Music Teachers Guild was devoted to a program by the Schubert Music Society, amateur Negro choral group, conducted by Edward Margetson. The Rev. Karl M. Chworowsky gave an address.

On Jan. 25 the Guild held a round table discussion on Musicianship. Participants were Anna E. Shoremount, chairman; Tsuya Matsuki, Loma Roberts, Rudolph Jenkel, John Mokrejs, Mrs. Anne Verstieg McKittrick and Mrs. Effa Ellis Perfield. Dr. Frederick W. Schlieder gave a demonstration of improvisation.

### Bacevicius in Hartford

HARTFORD, CONN.—Vytautas Bacevicius, pianist, was heard in compositions of Liszt, Chopin, de Falla, Granados, Debussy and a bevy of his own numbers in Avery Memorial Hall on Jan. 23 in a joint program with Anna Vailonis, soprano. The concert was sponsored by St. Cecilia's Choir, Justin Balsis, leader.

# BOSTON

By JULES WOLFFERS

Igor Stravinsky's new version of The Star Spangled Banner had musical Boston all astir after its performance at the Friday afternoon concert of the 12th pair of Symphony concerts at Symphony Hall. Truth to tell, its effect was startling enough: strange-sounding, discordant, puzzling—these were among the kindest comments heard from public and press. Naturally, all this talk caused the Saturday night subscribers to wend their way to the concert with all the pleasurable anticipation of being properly scandalized. As for the vast, unseen audience, all New England is reported to have crowded around the radio at 8:30, every eye agleam, every ear cocked. But the novel version wasn't played.

It seems Massachusetts has a law forbidding the playing of the national anthem in any but the original version. Upon being informed, Mr. Stravinsky said that he had never known of the statute and that he would readily conform. Just to make sure that he did, Police Commissioner Thomas F. Sullivan was in the audience. (It was stated at Police Headquarters that no complaints had been made to the police and that no further action would be taken. Violation of the law carries with it a $100 fine!)

Stravinsky was not the only one to run afoul of Boston officialdom. Dancer Katherine Dunham opened a one week stay at the Boston Opera House, the announcements of which stated: Direct from Sensational Broadway Run! A Musical Heat Wave! Voodoo to Jive! High in Temperature! Obviously, all these exclamation marks were enough to excite the inquisitive alertness of Boston's zealous Board of Censors, that group of men whose activities during the past few years have done so much to commend Boston's lofty level of culture to the world at large.

After viewing the opening performance, the Censors ordered Miss Dunham to make certain cuts and revisions. Miss Dunham remarked, plaintively enough, that other and smaller cities had put in no objections, but she need not feel too badly. By now it is evident that sure success elsewhere attends any artistic effort fortunate enough to be censored here.

### Stravinsky Conducts

All this, unfortunately, does not leave too much space for concert news proper. The Stravinsky concert is worth an article in itself. The composer conducted five of his works: Symphony in C; Four Norwegian Moods (first performance); Circus Polka (first concert performance); Suite from the ballet Pulcinella for Small Orchestra (after Pergolesi); and Card Game, Ballet in Three Deals. The concert was a decided success: the orchestra played exceptionally well, Stravinsky conducted with complete effectiveness, and no person in the audience did not find at least some part of the program to excite interest and admiration. The Circus Polka, originally written for the elephants' ballet in the Ringling Brothers-Barnum and Bailey Circus, had to be encored, a thing that has not happened at these concerts in many a year.

Wheeler Beckett's Boston Symphony Youth Concerts brought Bronislaw Huberman as soloist in Tchaikovsky's Violin Concerto for the second program of the series. Mr. Huberman did a fine job and received much applause from his youthful listeners. The rest of the program included Mendelssohn, Wagner, and Johann Strauss which Mr. Beckett conducted with good taste and perception.

Among the recitalists, Ezio Pinza gave an altogether admirable program at the Hotel Statler, the fourth in the series of Boston Morning Musicales which benefit the Boston School of Occupational Therapy.

Another outstanding recital was that of Robert Hall Collins, young baritone, now resident in Boston, who deepened the excellent impression he made here earlier in the season. This singer's future will bear close watching, to say the least.

At the Boston Conservatory, the Boston Conservatory String Quartet (Messrs. Elcus, Lauga, Lefranc, Langendoen) performed in musicianly style with Margaret Holden, pianist, and the above mentioned Mr. Collins as assisting artists.

# Patron and Virtuoso: Paul Wittgenstein

It must have been quite an occasion for the young Paul Wittgenstein when he was allowed to attend a rehearsal of Beethoven's E Flat Major Trio at the home of his parents. In the huge music room of the palatial mansion, which contained an organ on which his mother (who was an excellent organist) played, friends were rehearsing this famous chamber music work. No less a person than Gustav Mahler had promised to supervise the occasion and give his advice.

"I remember very well that I was sitting in the adjoining room and Mahler said to the players, 'If Beethoven writes fortissimo, it means something special,' indicating that fortissimo entailed not only climax in acoustical volume, but highlighted an important moment in the musical development."

The young boy, whose parents had long patronized art in their native Vienna, grew up to be one of the leading pianists of the day. Wittgenstein overcame the physical handicap fate imposed on him and practised until he became an undisputed master of his instrument. Joseph Labor, with whom he studied both piano and music theory, was the first to write special pieces for the left hand for his gifted pupil. Since the literature to be played with one hand is very limited, Wittgenstein, making a virtue of his need, was instrumental in creating a whole new literature especially written for him.

PAUL WITTGENSTEIN

autographs programs for students at the College of the Incarnate Word in San Antonio, Texas, after his recent appearance as soloist with the San Antonio Symphony, under Max Reiter.

### Commissioned Many Scores

Very often great works of art have been created under the patronage of sponsors. If one considers all the scores which Haydn, Mozart, Beethoven wrote under such auspices, and that the later work of Richard Wagner was composed under the patronage of a benevolent king, one certainly cannot look down on music created in the security granted by art-loving and financially able people.

When Richard Strauss wrote for Wittgenstein two Piano Concertos, or Ravel his Piano Concerto for the Left Hand, it certainly was the challenge of the difficulties which had to be overcome in composing a piece for a one-armed pianist, which caused those masters to write their works. There were new ways to be found and new techniques to be developed. As Ravel put it, "*Je me joux de difficulté.*" (I make a game of difficulty.)

Wittgenstein was the first to play works written for one hand with orchestra or chamber music ensembles. Franz Schmitt, the late Viennese composer, wrote for him not only a piano concerto and concert variations with orchestra, but also three piano quintets. Erich Korngold composed a concerto for piano and orchestra for his exclusive use. Among the things also written for him were concertos by Hindemith and Prokofieff. These works have never been played by Wittgenstein because, he says, he considered them too "modern" and not completely in accordance with what he believes "music should convey." Prokofieff later asked Wittgenstein for permission to make an arrangement for two hands of his piano concerto, which was then published and played. While Benjamin Britten was in this country, Wittgenstein asked the British composer to write a work for him. Britten obliged by writing his Variations for piano and orchestra, and Wittgenstein played the work with great success at many concerts.

### New Work by Tansman

But this pianist, never tired of being the propagandist of new music, recently again began looking for a new work. He asked Bernard R. La Berge, of the Boosey & Hawkes Artists Bureau, his manager, whether he knew a noted composer who would be interested in supplying him with a new vehicle, and La Berge introduced Alexander Tansman. Tansman's music already had a certain reputation when he came to this country in 1941. He had been here before in 1927 and appeared then as a pianist and conductor. He had studied piano and composition first in his own Poland, and later in Paris. He has written in various media—opera, symphony, and chamber music. In 1941, Tansman was awarded the Coolidge Medal of the Library of Congress. His latest Symphony (No. 5) was first performed here on Dec. 9 1943, by the New York Philharmonic Orchestra.

Tansman's new one-hand concerto is in one movement, and contains the four usual parts of the classical concerto form—an allegro, an andante, a scherzo, and finally, a fugue. The orchestra employed is the traditional "Beethoven" ensemble, without trombones. The work uses the harmonic system of an advanced Strauss score. The first performance is planned for the coming season.

"Before I commissioned this work," said Mr. Wittgenstein recently, "I made sure that the style of the composer would be congenial to my own method of performance. I found that Tansman's modernism, of the more conservative type, made me feel at home. During the period of its creation, we studied the music thoroughly. We got to understand one another very well. In fact, I feel that I have absorbed the composer's idiom thoroughly, and am confident that the public will find the work very interesting."

DR. HENRY W. LEVINGER.

## Operas to Be Sung at N. Y. City Centre

A season of repertory works will be opened by the New York City Centre Opera Company in the week of Feb. 21, when it presents Tosca, Carmen and Faust, under the baton of Laszlo Halasz.

Tosca will be sung in Italian with Dusolina Giannini in the title role; George Czaplicki of the Chicago Opera Company as Scarpia, and Mario Berini as Cavaradossi. Sidor Belarsky, Emil Renan and Wilfred Engelman will also be in the cast.

Martha will be performed in the new English version done by Vicki Baum and Ann Ronnell, with Ethel Barrymore Colt and Mary Martha Briney alternating in the title role, Miss Colt singing on Feb. 22, 26 and 27, while Miss Briney will sing the Feb. 25 performance. Edward Kane, Robert Brink and Stanley Carlson also will have leading roles.

Jennie Tourel will be heard as Carmen, which will be sung in French. Miss Briney, Henry Cordy and the Messrs. Berini, Czaplicki, Belarsky, Engelman and Renan will complete the cast.

Hans Wolmuth, is the stage director; Irving Landau coached the chorus; and James Sample is Mr. Halasz's assistant as conductor of the orchestra of 46. A chorus of 50 young singers will be heard.

Dates will be: Tosca, Feb. 21 and 23; Martha, Feb. 22, 25 and 26, and matinee, Feb. 27, for school children only; Carmen, Feb. 24, and matinee, Feb. 26.

*The Vladimir Golschmann photograph on the Front Cover is by Philippe Halsman, N. Y.*

## Puerto Rico Hears Messiah

CAGUAS, PUERTO RICO—Parts of Handel's Messiah were heard for the first time in Puerto Rico at a festival on Dec. 14 in the University Theatre, Rio Piedras. Harold E. Weaver, director of music at Union Church, Miramar, the only English-speaking church on this island, directed the A Cappella Choir of 50 voices and the Symphonic Choir of 40 members, most of them North American residents here. Carols in English and Spanish were sung by the first group. Soloists in the oratorio were Evelyn Rios, soprano; Jean Woolwine, alto; John Ledford, tenor, and Donald Morgan, bass. Dorothy Mansfield Weaver was at the piano. A highly appreciative audience gave singers and conductor warm applause.

DAVID CRUZ LOPEZ.

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## N. Y. Philharmonic Plays for Wounded

The New York Philharmonic-Symphony Orchestra gave a concert on Jan. 3 for the benefit of several hundred wounded soldiers at the Halloran General Hospital in West Brighton, S. I. Artur Rodzinski conducted. The program ranged from Beethoven's Fifth Symphony to Sousa's "Stars and Stripes Forever."

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USO-Camp Shows presented Helen Jepson, Metropolitan Opera soprano, and Marcel Hubert, cellist, in a joint recital at the U. S. Naval Training Station (W. R.), Bronx, New York, on Jan. 8.

## *Manhattan Concert Calendar*

**(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)**

Feb. 1. Sidney Foster, pianist, CH, E.
Feb. 1. Henri Temianka, violinist, TH, E.
Feb. 1. Scriabin Circle, TB, E.
Feb. 2. Alexander Borovsky, pianist, CH, E.
Feb. 2. Stanley Need, pianist, TH, E.
Feb. 3. Philharmonic-Symphony Society, Bruno Walter conducting; Desi Halban, soprano, soloist, CH, E.
Feb. 3. Paul Draper, dancer; Larry Adler, harmonica, City Centre, E.
Feb. 4. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Feb. 4. Georgette Michel, soprano, TH, E.
Feb. 4. Paul Draper-Larry Adler, repeat program, City Centre, E.
Feb. 5. Ricardo Odnoposoff, violinist, CH, A.
Feb. 5. Rosalyn Tureck, pianist, TH, A.
Feb. 5. Lener Quartet, TH, 5:30.
Feb. 5. Philharmonic-Symphony Society, Bruno Walter conducting, CH, E.
Feb. 5. Midtown Symphony, Zoltan Fekete conducting members of NBC Symphony, Enid Szantho, contralto, Ralph Hollander, violinists, soloists, TH, E.
Feb. 6. Thomas Richner, pianist, TH, A.
Feb. 6. Philharmonic-Symphony Society, Walter conducting, same program as previous evening, CH, A.
Feb. 6. New Friends of Music (Joseph Szigeti, violinist, and Claudio Arrau, pianist), TH, 5:30.
Feb. 6. Jacob Weinberg Festival of Jewish Arts, TH, E.
Feb. 6. Caterina Jarboro, soprano, CH, E.
Feb. 6. Julius Goldstein, pianist, CCH, E.
Feb. 6. American Ballad Singers, City Centre, A and E.
Feb. 7. Jorge Bolet, pianist, CH, E.
Feb. 7. Robert Rudie, violinist, CCH, E.
Feb. 8. Alexander Brailowsky, pianist, CH, E.
Feb. 8. William Gephart, baritone, TH, E.
Feb. 9. Emanuel Vardi, violist, and Roland Gundry, violinist, TH, E.
Feb. 9. Boston Symphony Orchestra, Serge Koussevitzky conducting, CH, E.
Feb. 10. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.
Feb. 11. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Feb. 11. Ivan Galamian, violinist, TH, E.
Feb. 12. Philharmonic-Symphony Society, Rudolph Ganz, conducting, Young People's Concert, CH, M.
Feb. 12. Boston Symphony, Serge Koussevitzky conducting, CH, A.
Feb. 12. Lener Quartet, TH, 5:30.
Feb. 12. Harvard Glee Club, Sarah Lawrence College Chorus, combined concert, TH, E.
Feb. 13. Philharmonic-Symphony Society, Rodzinski conducting, same program as Thursday evening, CH, A.
Feb. 13. Vera Franceschi, pianist, TH, A.
Feb. 13. New Friends of Music (Joseph Szigeti, violinist and Claudio Arrau, pianist) TH, 5:30.
Feb. 13. Yehudi Menuhin, violinist, CH, E.
Feb. 13. Helena Morsztyn, pianist, TH, E.
Feb. 14. National Orchestral Association, Leon Barzin, conducting, Louis Kaufman, violinist, soloist, CH, E.
Feb. 14. Nadia Reisenberg, pianist, TH, E.
Feb. 15. Philadelphia Orchestra, Bruno Walter, conducting, CH, E.
Feb. 16. Robert Casadesus, pianist, CH, E.
Feb. 17. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.
Feb. 18. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Feb. 18. Robert Gross, violinist, TH, E.
Feb. 19. Anatole Karinoff, pianist, TH, A.
Feb. 19. Eddie Condon, jazz concert, TH, 5:30.
Feb. 19. Alec Templeton, pianist, CH, E.
Feb. 19. Harold Kohon, violinist, TH, E.
Feb. 20. Philharmonic-Symphony Society, same program as Thursday evening, CH, A.
Feb. 20. Edith Sewell, soprano, TH, A.
Feb. 20. New Friends of Music (Budapest Quartet), TH, 5:30.
Feb. 20. Hilda Banks, pianist, TH, E.
Feb. 21. Saidenberg Little Symphony, TiH, E.
Feb. 21. Bernardo Segall, pianist, CH, E.
Feb. 21. Jacques Margolies, violinist, TH, E.
Feb. 22. Povla Frijsh, song recital, TH, A.
Feb. 22. Marilyn Meyer, pianist, TH, E.
Feb. 23. Roth Quartet, Carl Friedberg, pianist, TH, E.
Feb. 23. Vlado Kolitsch, violinist, CH, E.
Feb. 24. Philharmonic-Symphony Society, Rodzinski conducting, CH, E.
Feb. 25. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Feb. 25. Margaret Fisher, pianist, TH, E.
Feb. 26. David Nadien, violinist, TH, A.
Feb. 26. Philharmonic-Symphony Society, Rodzinski conducting, Witold Malcuczynski, pianist, soloist, CH, E.
Feb. 27. Philharmonic-Symphony Society, same program as previous evening, CH, A.
Feb. 27. Leopold Teraspulsky, cellist, TH, A.
Feb. 27. New Friends of Music (Busch Trio), TH, 5:30.
Feb. 27. John Feeney, tenor, CH, E.
Feb. 27. Romolo de Spirito, tenor, TH, E.
Feb. 28. Owen Berger, pianist, CH, E.
Feb. 28 Aoté Casella, mezzo-soprano, TH, E.

# THE DANCE: La Meri Choreographs Swan Lake—Other Dance Events in New York

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The announcement of La Meri's Hindu Natya performance of Swan Lake on Feb. 22 has raised more eyebrows, caused more discussions, and prompted more arguments among dancers than any other single announcement in many a year. Wherever and whenever there are two or more dancers engaged in conversation there is little doubt of what the talk is about.

It is not only interesting, but also helpful to the uninformed to note just how and why Mme. La Meri came upon the idea to translate a famous war-horse of the ballet repertoire into Hindu Natya.

After a performance of Tchaikovsky's Swan Lake by one of the large ballet companies, which Mme. La Meri attended, she was greatly impressed by the inadequacy of the pantomimic gestures. This led to a meeting with Anatole Chujoy, a well-known figure in the literary end of ballet, and many lively talks on the origin of pantomime as it is used in the western dance ensued. Since it has always been an accepted fact that the Hindu Gesture Language is the most complete in the history of our civilization, and since Mme. La Meri is its chief protagonist in this country, it was only natural that she would want to do something about it. Her reasons for undertaking the production of this work are clear and understandable.

**East Meets West**

"First," to quote Mme. La Meri, "I want to show the great clarity of Hindu gestures when applied to a well-known story.

"Second, I want to prove that the technique of Hindu Natya is so complete that the thrill of pirouettes and grandes jêtes need not necessarily be eschewed. That without introducing one step or posture which has not been classified in Palm-Leaf Manuscripts of the past which deal with this complete art-science, one may follow the general lines of the ballet as laid down by Petipa. Mindful that someone may doubt the authenticity of some of these steps, I have written down the choreography with the Sanskrit technical term and any balletomane may check them against the steps which they have seen.

"Third, there are those who feel the Hindu dance is limited. I hope through this ballet to prove that it is not. You will see that the range of technical virtuosity and style surpasses by far the possibilities of ballet itself. And, finally, it is my belief that the Hindu technique need not always be applied to the stories of India's epics. Shan-kar, today, is applying the Hindu technique to natyas of modern social significance. There are many fairy-tales of the Ballet which might even be enhanced, if staged in Hindu style."

We will have to wait until after the performance to pass judgment, but the collaboration of the balletomane, Antole Chujoy, and our Hindu authority, Mme. La Meri, promises to be an event of unusual interest.

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**Hanya Holm Company in Recitals**

The Students' Dance Recitals presented Hanya Holm and Dance Company on Jan. 22, at the Central High School of Needle Trades.

Paul Sweeney, one of the best male dancers seen this season, choreographed the first work. Based on a line from Walt Whitman's Children of Adam, the dance was divided into four sections—Jolly, Waltz, With Quiet Simplicity and Hurry. The music, a recording of Paul Hindemith's op. 24 No. 2 (Kleine Kammermusik), was an ingenious choice, as far as music is concerned, but the dancing was not at all times sympathetic to it.

The feature of the evening was a dance drama in two scenes, Orestes and the Furies. The first scene was especially good for it revealed a great deal of dramatic impact and effective movement. The fusion of John Colman's first-rate music, Arch Lauterer's magnificent lighting and Hanya Holm's choreography added up to a highly satisfying theatrical experience. Unfortunately there was less force and power in the second scene and the result was naturally somewhat of a letdown.

The costumes for the Furies could be improved upon; however, the soloists—Hanya Holm, Paul Sweeney, Mary Anthony, Rheba Koren, Frances Davies, Molly Howe, and J. Fantz Fitzer—were more becomingly costumed and were for the most part convincing in their portrayals of the various characters.

A Suite of Four Dances, based on American themes, created by Hanya Holm, with music by John Cage, closed the program. The third, danced by Joan Palmer and Paul Sweeney was exceptionally charming. John Colman joined Paul Aron, the accompanist, in the two-piano arrangement for Orestes and the Furies and the lighting of the entire production was under the direction of the very gifted Arch Lauterer.

LA MERI AS THE QUEEN OF THE SWANS
in Tchaikovsky's Swan Lake, choreographed by her in the idiom of the Hindu dance.
(Photo by Mario Rosel.)

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**Delakova and Berk Make Debut**

Make Way for Tomorrow, a novelty for dance, narrator and song, danced and staged by Katja Delakova and Fred Berk was offered at the New York Times Hall on Jan. 23. Using the theme, "We speak to you of Humor, Heroism, and Love of different peoples," the dancers first appeared as refugees in flight and, after stylized dances of various countries, the final dance ended on a note of hope for the love and peace of tomorrow. The general idea of the theme was kept alive by interludes of American songs sung by James Phillips and the narrating of Rose Easton. There were settings by Zuny Maud and Sylvia Marshall was the musical director and accompanist.

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**Dance Jottings**

The Pearl Primus-Valerie Bettis concert at the YMHA Dance Theatre on Jan. 23 was sold out weeks in advance. Since Miss Primus is preparing a solo concert a repeat performance was not possible. . . . Miriam Marmein introduced six new compositions at her recent Barbizon Plaza Concert Hall recital.

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Frederic Franklin is the latest Ballet Russe de Monte Carlo casualty. It seems that Danilova was taking her warming up exercises seriously and, in a recent off-stage moment, with one clean swing of the arm is reported to have knocked out Freddie's front teeth!

# Across the Country

BUFFALO, N. Y.—Franco Autori directed the annual local performance of Handel's Messiah in Kleinhans Music Hall to enthusiastic applause. Soloists were Edna Schefline Wallace, soprano; Ruth Koehler Nichols, alto; Kenneth Gill, tenor, and Bertram Rowe, baritone. The Buffalo Philharmonic Orchestra and Chorus collaborated in a well-integrated performance.

Due to the illness of Serge Koussevitzky, the Boston Symphony, appearing on the Zorah Berry Series, was led by Richard Burgin. The concert was sold out months in advance. There was prolonged applause for musicians and conductor in a program of Brahms, Debussy, Moussorgsky and Rimsky-Korsakoff.

Another recent Berry attraction was the First Piano Quartet, composed of Adam Garner, Henry Holt, George Robert and V. Padwa. The series also offered the Gen. Platoff Don Cossack Chorus. Especially outstanding was their offering of the United Nations Victory March by Shostakovich.

This community feels highly honored that it is included on the list of cities to be visited next fall by the London Philharmonic Orchestra, with Sir Thomas Beecham conducting. No date has as yet been set. I. W. E.

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CHARLOTTESVILLE, VA. — Randall Thompson's Allelulia was sung at St. Paul's Episcopal Church on Jan. 9 under the direction of Alpha Mayfield of the University of Virginia. Dr. Thompson is head of the Division of Fine Arts and participated as a member of the chorus. Mrs. Margaret Sage was organist.

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DULUTH, MINN.—Mirim Blair gave a brilliant reading of the Tchaikovsky B Flat Minor Piano Concerto with the Duluth Symphony at the Armory. Mrs. Blair was equally effective in the bravura and poetic passages, and Conductor Hannikainen and the orchestra provided excellent assistance. Mozart's G Minor Symphony was read in romantic style. Other numbers were the Tchaikovsky-Arensky Variations and the prelude to Meistersinger. CLARA STOCKER.

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DETROIT, MICH. — August Maekelbergh gave an organ recital in Main Auditorium of the Detroit Institute of Arts on Jan. 21. His program included numbers of Bach, Purcell, Dupre, Leach, Hindemith, Mozart, Brahms and Vierne as well as the first performance of his own Fantasia.

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NEWARK, N. J.—Two special concerts are listed in the announcement of plans for its sixth season by the Griffith Music Foundation, Mrs. Parker O. Griffith, president. Dr. Serge Koussevitzky will conduct the Boston Symphony on Feb. 10. The Ballet Russe de Monte Carlo will appear on the afternoon and in the evening of March 25. The Special Piano Series will present the First Piano Quartet on Feb. 20 ;Ania Dorfmann, on March 26; and Rudolf Serkin on April 16. All programs will be in the Mosque Theatre.

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NORWICH, N. Y.—The Gen. Platoff Don Cossack Chorus of singers, dancers and soloists, appeared on Jan. 3 before a large audience at Colgate University. Music lovers from neighboring communities joined in the applause which followed a program of Russian numbers, serious, sentimental and humorous. Manager Wilson announces future programs by the Ionian Male Quartet, Lily Pons and others. Mrs. James S. Flanagan entertained the Monday Musical Club, Helen Oates, president. Piano and vocal numbers were given by Pauline Wheeler, Nancy Whitehill and Leland Benedict. Anna White and Gertrude Shillaber gave readings; Joseph Kurent played an accordion solo. Esther Lewis and Ruth Shader were in charge.

F. W. RIESBERG.

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RICHMOND, VA.—Conductor George Hoyen brings his Camp Lee Symphony Orchestra to the Mosque here on Feb. 13 for their first concert outside the camp.


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# *CLEVELAND BIDS "AU REVOIR" AS LEINSDORF ENTERS ARMY*

By ROSA H. WIDDER

*Cleveland*

With the induction of Erich Leinsdorf into military service on Jan. 21, the management of the Cleveland Orchestra was again confronted with the necessity of finding musical leaders to complete the symphony season. Acting with speed, Carl Vosburgh, manager of the orchestra, secured Frank Black, Vladimir Golschmann and Eugene Goossens, besides Sir Thomas Beecham, who had previously been signed for one pair of concerts. The NBC musical director, Dr. Frank Black, will conduct three pairs of concerts, besides assuming the duties of taking the orchestra on its scheduled tours to the East and South.

That Mr. Leinsdorf had firmly entrenched himself in the affections of musical Cleveland was made clear by the ovation tendered the young conductor when he appeared on the podium of Severance Hall for his final Thursday and Saturday concerts, Jan. 6 and 8. Doubtless other factors were also responsible for this unusual display of emotion on the part of the audience. An all-Tchaikovsky program with the Romeo and Juliet Overture-Fantasia and the Fifth Symphony had the added attraction of Efrem Zimbalist as soloist in the Concerto. There was an undeniable patriotic surge of feeling in the audience as it saw the young, Austrian-born conductor giving his services to his adopted land. It was an all-around gala occasion.

Previously Mr. Leinsdorf had programmed special works for the holiday and New Year concerts. The former pair held Leinsdorf's own orchestration of Bach's chorale prelude, Come, Saviour of the Heathen, and the Christmas cantata, Unto Us a Son Is Born. In this, as well as in Vaughan Williams' Fantasia on Christmas Carols, the Cleveland Heights High School A Capella Choir formed the choral background, with soloists Mary Van Kirk, Cleveland's Metropolitan Opera contralto, Robert Marshall, tenor, and Leonard Treash, bass, assisting. An interesting novelty was added in the composition entitled Four Churches by the Brazilian composer, Francisco Mignone. Each movement of this symphonic poem bears the name of a famous Brazilian church.

### Concert Links the Arts

Mr. Leinsdorf has definite ideas for linking the arts. Putting Moussorgsky's ideas in reverse, he invited the faculty of the Cleveland School of Art to express their ideas of Pictures at an Exhibition graphically. The interesting result was some fifty paintings, sculptures and ceramics illustrative of the music, on exhibition in the beautiful foyer and greenroom of Severance Hall during New Year's week, and for the lightly tripping Carnival Concert. This, besides the aforementioned Moussorgsky composition, also contained Prokofieff's Classical Symphony, the runner up to Lopatnikoff's prize winning Opus Sinfonicum by David Holden, amusingly entitled Say, Paw! The composer was present and had the satisfaction of being repeatedly called to the stage. His composition was most favorably received by the audience. Waltzes by Lanner and Johann Strauss gave a final lilt to the old year.

### Patron's Memory Honored

The recent death of Mrs. Francis F. Prentiss, who, in conjunction with her brother, the late John Long Severance, had been a strong pillar of support for cultural Cleveland, has deprived the Cleveland Orchestra and the Musical Arts Association of its Honorary Vice President, Trustee and member of the Executive Committee. The Brahms Requiem was performed in her honor at Severance Hall under the baton of Mr. Leinsdorf, his last public appearance, before an invited audience, to honor the memory of this gracious and philanthropic woman.

For the benefit of the Pension Fund of the Cleveland Orchestra, the second all-star concert of the season was held at Public Auditorium, when an all-operatic concert with Charles Kullman and Helen Jepson as soloists, attracted an audience of 6,500 enthusiasts.

Under the auspices of the Cleveland Civic Concert Course, direction Mrs. Brudno, the pianist, Jesus Maria Sanroma appeared in recital here for the first time. While his pianistic prowess is formidable, his pace in the Bach Italian Concerto and the Schumann G minor Sonata deprived these masterworks of their inherent greatness and dignity. The moderns fared better. The audience was cordial.

Giacomo Bernardi, Cleveland impresario, has signed a 10-year contract with the Philadelphia La Scala Opera Company to give a weekly season of popular-priced opera at Public Auditorium in the fall. The 1944 engagement will be played early in October.

## Piatigorsky Bows in Denver As Orchestra Conductor

Gregor Piatigorsky, cellist, made his debut as a conductor on Feb. 4 when he led the Denver Civic Symphony in Denver Auditorium. He also played the Haydn cello concerto and a group of solos. On Feb. 9 he is soloist with the Kansas City Philharmonic, Efrem Kurtz conducting; Feb. 12 with the San Antonio Symphony; March 17 and 19 with the Pittsburgh Symphony under Fritz Reiner, and on May 7 with the Philadelphia Orchestra again at the Ann Arbor Festival. Piatigorsky has been heard this season with Les Concerts Symphoniques de Montreal; three times with the Chicago Symphony; three times with the Columbia Symphony on its broadcasts on the Invitation to Music programs; and four times with the Boston Symphony. He also has given his services for the Pension Fund Concert of the Philadelphia Orchestra.

NEW YORK COLLEGE OF MUSIC GREETS ISIDOR PHILIPP

with a special program. Five students were heard by the distinguished French pedagogue-pianist: Karl Kohn, piano pupil of Carl Werschinger of the faculty; Seymore Wackshall, violinist, pupil of Hans Letz; Leontine Bodenlosz, pianist, pupil of Leslie Hodgson; Judith Grossman, soprano, pupil of Vera Nette; and Carmel Mancini, violinist, also a Letz pupil. Dr. Otto Herz, of the faculty, was accompanist. Left to right, front row, Seymore Wackshall and Carmel Mancini. Second row, Rev. William Popcke, Gustav Becker, Leontine Bodenlosz, Leslie Hodgson, M. Philipp, Director Carl Hein, of the college; Dr. Jacob Weinberg and Susan Dynier. Third row, Judith Grossman, Aphrodite Bobotis, Yrsa Dammann, Uarda Hein, Paul Eisner, Karl Kohn, Dorothy Lawton, Mrs. Prinse, Hans Letz. Among those standing are Lila Lee Roy, Karl Adler, Bertha Sucher, Mrs. Wacksal, Irene Kouminsky, Dr. Otto Herz, Dr. Fritz Stiedry, Mr. and Mrs. David Kwak, Mirina Siegel, Consuelo Clark, Carl Werschinger, Alice Wirth, Minnie Hengsbach, Kittie Christie, William Fransco, Ruth Andersen, Elaine Murray, Georgette White, Dorothy Rennison, and Esther Morris.

## Jennie Tourel Signs 3-Year South American Contract

Jennie Tourel, mezzo-soprano, will appear for the next three summers in Mexico, Cuba, Puerto Rico, Trinidad and other Central and South American localities under a contract signed by her with Ernesto de Quesada. Miss Tourel will be presented in opera, concert and with orchestra starting in May each year.

## Petrillo Named in $500,000 Suit

James C. Petrillo, president of the American Federation of Musicians, has been named among eight individuals and organizations in a suit for $500,000 in New York Supreme Court by a stockholder of the Lafayette Theatre, of Detroit, who contended the theatre had been forced to employ union musicians against its will under threat of strikes.

## Young Artists Sought by N. Y. Little Symphony

Young American artists are offered an opportunity to appear as soloist with or conductor of a symphonic ensemble in auditions conducted by the New York Little Symphony. Arrangements have been made for them to be heard in their home cities as well as in New York. The latter auditions will be held on four successive Sunday afternoons, starting Feb. 6, in Carnegie Chamber Music Hall.

Joseph Barone is conductor of the orchestra, now in its second season, which includes 30 members of the New York Philharmonic-Symphony Society. Four more concerts are scheduled this season. Composers with scores for chamber orchestra, whether published or in manuscript, are invited to submit them for consideration. Details of the competition may be secured from Mr. Barone at Bryn Mawr, Pa.


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# LONDON

By HUGH LIVERSIDGE

A gigantic concert in honor of Sir Henry Wood's 75th birthday and the jubilee of the "Proms" will offer three famous orchestras at the Albert Hall—the B.B.C., London Philharmonic and London Symphony.

The gross proceeds of this music festival will be devoted to some worthy musical object to be named by Sir Henry Wood.

The greatest excitement has been caused in music circles here by the news that the London Philharmonic Orchestra is to tour the U. S. and Canada in the fall and will be conducted by its original founder, Sir Thomas Beecham. The tour is likely to include 22 American cities, but will probably start in Canada. This will be the famous orchestra's first visit to the U. S. A. However, touring is no novelty to the L. P. O. Every day it concertizes in some big provincial town and then goes back to London for its week-end concerts.

The L. P. O. has had a successful season. Thomas Russell, the combination's enterprising manager, states that the demand for good music is on the increase, and is shared by all classes. It has been the policy of the L. P. O. to give as many artistic works as possible —a notable recent example was the series of French concerts presented in London and in the provinces.

The London Symphony Orchestra has continued its admirable Cambridge Theatre concerts, and has been heard frequently at the Albert Hall. Like the L. P. O., when not performing in London at week-ends, the L. S. O. tours the provinces.

Manchester's famous Hallé Orchestra has been entirely re-organized by its new conductor, John Barbirolli, who has introduced many welcome innovations. He has reminded some concert organizers that singing is as much a branch of music-making as any other form. And whereas many orchestras now "fight shy" of singers, the Hallé has engaged numerous famous soloists for its concerts. Another very sound Barbirolli idea is that of rehearsing the orchestra section by section. It is hardly to be wondered at, therefore, that under this progressive direction, the Hallé has had a record year.

At Leeds, the Northern Philharmonic, led by its brilliant principal conductor, Dr. Unger, has done extremely well. But while Dr. Unger has secured some fine performances, the playing of the orchestra under some of its guest conductors has reminded listeners that many of the orchestra's members are not full-time employees. The Leeds Town Hall concerts do receive some assistance from the Corporation, but also have to rely on public support.

Janet Howe and Ivor Newton were invited to sing and play, respectively, at the Christmas party in Buckingham Palace. There were 600 wounded soldiers, sailors and airmen present, the centre table being reserved for wounded men from the U. S. A. Miss Howe is one of those mezzo-sopranos who ravish both the eye and the ear, and thus her reception was most enthusiastic. Incidentally, she is the only singer to have been engaged four times by Sir Henry Wood for the Promenade Concert season, and in addition to her heavy concert schedule, is busy entertaining British and American troops and war workers for C. E. M. A. and E. N. S. A. Newton, who during the palace concert played The Star-Spangled Banner in the arrangement by Josef Hofmann, published some time ago in the Musical Courier, is to make a three months' tour early in the New Year playing for troops in the Middle East.

Musical Culture, Ltd., presented Walter Goehr and his orchestra in an interesting program at the Wigmore Hall. But Webern's arrangement of Bach's six-part Ricercare from The Musical Offering was such as to make the Leipzig master turn in his grave. Modern orchestration is freely and grossly employed so that nearly all similarity to the original is lost. There ought to be a law against this kind of anachronistic vandalism.

Humphrey Searle's Suite for Strings, which received its first performance, is a closely-knit and sincere work which, at times, is reminiscent of Sibelius. Searle, born in 1915, is at present serving in the Army, and the Suite was written in the winter of 1941-42 while he was stationed in Scotland.

Mahler's beautiful Kindertotenlieder also made a welcome appearance. They express a father's sadness at the premature loss of his child and show that ethereal beauty and calm resignation which were to find their full expression in the composer's great Lied von der Erde. Unfortunately, Mahler's idioms really need a continental interpreter to grasp and interpret them. And while soloist Norman Lumsden did his conscientious best, it would be less than accurate to say he did full justice to the composer's intentions. To be effective, this song cycle needs a soloist like Kipnis and conductors like Bruno Walter or Heinz Unger.

LEA KARINA ENTERTAINS AN INTERNATIONAL SET
at the Merchant Seamen's Club, New York. The Finnish mezzo-soprano, who sings and speaks nine languages, was accompanied by Paul Ulanowsky (left). (Larry Gordon Photo.)

### Boosey & Hawkes Concert

A Boosey & Hawkes modern music concert gave us two first British performances; a Quartet by modern composer Gunnar de Frumerie was melodious but its method of expression belonged to the "romantics" of the last century rather than to the present one. Of the five pieces from an arrangement of Bartok's Mikrokosmos, it was the piquant From the Diary of a Fly which made the most appeal. Shostakovich's String Quartet in C, written in 1939, contains some fine writing and some that is banal. It was written immediately after his famous Fifth Symphony, which the composer offered as "A Soviet artist's reply to just criticism." In Elgar's String Quartet in E minor, composed in the Spring of 1917, the Hirsch Quartet, which had played admirably throughout the evening, did not fully express its poetry.

## Music Teachers' Association to Meet in Cincinnati

CINCINNATI.—The Music Teachers' National Association and the National Association of Schools of Music will hold a joint convention, the first in two years, on March 23, 24 and 25 in the Hotel Netherland-Plaza.

James T. Quarles, of the University of Missouri, president of the MTNA, has outlined a program based on the theme, Music in War and Peace. The opening sessions will be devoted to the relation of music to the war effort and its direct contributions to the military services. Music will be stressed as a community factor in morale, as a fatigue ameliorant in industry, as a therapeutic agent in hospitals and rest camps. Problems, stemming from the war, as affecting school and private teaching, will be discussed.

Other subjects include the effect on American musical tastes resulting from soldiers' overseas contact with foreign musical dialects; social and economical readjustments after the war; church music changes; television; opera; audio-visual aids to education. Round table sessions and sectional meetings are also scheduled.

Important functions will be staged by Phi Mu Alpha, Mu Phi Epsilon, Sigma Alpha Iota, Pi Kappa Lambda and the National Federation of Music Clubs. Musical interludes will intersperse the program. The Ballet Theatre and Cincinnati Orchestra will present a complimentary concert.

Glen Haydon heads the American Musicological Society and its committee to the Convention; Edward N. Waters, the Musical Library, and Lucille Robbins, the state and local president council. Presenting papers are Roy Harris, Earl V. Moore, Edwin Hughes, Warren D. Allen, Alvah Beecher, Dean Douglas, Theodore Finney, Leon Carson, Leon Ruddick and Gilbert Chase.

Dr. Howard Hanson will be toastmaster at the March 23 banquet. Speakers include Eugene Goossens, Melvin Schneider, Louise Rood, Abe Pepinsky, Arnold Small, Barrett Stout, John Wilcox, Nevada Van Der Veer and Arthur Tabor Jones.

A chamber music concert will be presented on March 24. A program will be presented by Theodore Hahn's 30-piece Sinfonietta in Taft Museum on March 22.

## Play for French Relief Society

Pierre Luboshutz and Genia Nemenoff, duo-pianists, gave a concert on Jan. 19 for the Coordinating Council of French Relief Societies, Inc. The program included arrangements by Mr. Luboshutz of works by Mendelssohn, Kreisler, Shostakovich and De Falla.


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# THE MUSICAL PARADE

By THE STAFF

***Feasting and Fun***

Our party reporter has been gallivating around as usual, and announces that, while Scotch is scarce, the rest of the menu is generous everywhere. Especially was he impressed with the eats at the little gathering in the home of the Joseph Schusters, when some of the plate-emptiers were the George Szells, the Martinus, the Botorffs, the Untermeyers, the Leon Barzins, Minnie Guggenheimer and her Mister, ditto Jennie Tourel, Leonard Bernstein and other tonal folk. The culinary spread was amplified with all sorts of Russian *hors d'oeuvres*, topped off with *piroschki* (just as good in any other spelling) made by the host himself, as he proudly admitted.

Our reporter says that the musical highlight of the occasion was the long discussion between Szell and Bernstein about various symphonic interpretations, with both conductors dashing to the piano to illustrate their points. Szell told some racy stories about Richard Strauss. Jennie Tourel explained her musicianship (of rare quality for a singer) by saying that she had studied piccolo, flute and piano as a youngster.

News picked up by the Musical Courier sleuth was that Mrs. Guggenheimer has asked Toscanini to do some conducting at the Stadium next Summer, but that he is hesitating because, like Bruno Walter, he does not like to appear at outdoor concerts. The Schuster guests hoped that Joseph would give some of his eminent strokes and twangs on his cello, but he preferred to remain the virtuoso of the *piroschki*. It was altogether a highly rewarding evening.

At Geri Dorsey's, over on Sutton Place, that soprano had a few of us in to help demolish the turkey she had brought down from her Connecticut farm. Well, we did, and after that she sang some solos, tenor Paul Dunbar sang some too, and the pair desserted with the first act duet from La Tosca. Their teacher, Estelle Liebling, beamed approval, and she and Paul Breisach divided the piano accompanying. Geri had quite a collection of writers and military men as guests, all of them overtowered by Lt. Bruce Beh's six feet five inches of handsomeness.

. . .

At another party—the giver wishes to remain anonymous—the culinary *pièce de résistance* was goulash, but caviar of the occasion was the informal two-piano playing of Rosina and Josef Lhevinne, art as polished as it is piquant.

Personalities of political and social prominence as well as musicians were entertained at Mme. Freda Benneche's recent cocktail party. The hostess' rare collection of art treasures provided lively discussion among the guests.

Among the prominent celebrities to enjoy cocktails and to meet the Bartlett and Robertson piano team at Margaret Walters' New York office on Jan. 17 were Marjorie Gateson, of film fame, and Marjorie Lawrence, star of the Metropolitan. . . .

. . .

***Tonal Tattling***

Oscar Hammerstein and Billy Rose at the Met's Falstaff revival. Any colored designs, gentlemen? . . . By the way, Billy and his wife, the former Eleanor Holm, swimming champion, are regular Monday night subscribers at the operahouse. The other evening they sat through Tristan from beginning to end. . . . Speaking of Tristan, reliable report has it that Marjorie Lawrence will sing Isolde before the season's finish. . . . And there is sure prospect too, of the return this month of Lotte Lehmann as the Princess in Rosenkavalier. . . . As reported by the Journal-American: "Toscanini, at the Astor Hotel, pricking up his ears at the strange strains of 'Pistol Packin' Mama' ". . . . Tops in critical praise was Harriett Johnson's in The Post when she said of the Bartlett-Robertson piano recital, "This duo has the suavity of Benny Goodman combined with expert pianism." . . .

Charley O'Connell, longtime conductorial czar of Victor Red Seal records, has resigned that position in order to have more time for baton guest appearances with various orchestras. However, Victor retains him as music consultant. . . . Gearhart and Morley are diligently rehearsing the new two-piano Concerto by David Diamond, and oh boy, do they make it a Dionysian festival of pungency and pep. . . . There will be two more Rosenkavaliers and three more Tristans at the Met this Winter. . . . Someone who heard Stravinsky whistling for a cab in front of Carnegie Hall, says that he used the cuckoo call from Beethoven's Pastoral Symphony. . . . Grace Moore has good reason to wear a *decolleté* gown, and everybody so agreed who saw her dining with friends at the Coq Rouge t'other night. . . . Mme. Juliette Durand-Texte, who gave a piano recital recently in Town Hall, is the wife of Camille Chautemps, former French premier. . . .

# LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Werner Janssen was among the first conductors of major symphony orchestras to present the new Russian national anthem, Hymn of the Soviet Union. This took place at the Janssen Symphony all-Russian concert of Jan. 17 in the Wilshire Ebell Theatre, following our own national anthem, and the audience stood in honor of our fighting ally.

Alfred Frankenstein, distinguished music critic and San Francisco correspondent of Musical Courier, the guest commentator, spoke interestingly upon the origin of Mussorgsky's Pictures at an Exhibition, illustrating his remarks with slides of the Victor Hartmann pictures which inspired the music.

Janssen's masterly interpretations brought out many details in this Mussorgsky-Ravel work and the lyrical Borodin Second Symphony that had not usually been audible before, and his delivery of the less well known works was marked by beautifully clear phrasing. Particularly interesting was the first American performance of a Dance Suite by the contemporary Soviet composer, Nicholas Tchemberdji — deftly scored, straightforward music with a slight Oriental tinge, yet with an almost "popular" lilt, especially in the syncopated Finale.

As soloist in the Prokofieff First (D major) Concerto, Joseph Szigeti was warmly applauded by the audience.

**Philharmonic Novelties**

Alfred Wallenstein has brought the Philharmonic Orchestra to greatly increased efficiency and enhanced tonal quality. His fine interpretations and the orchestra's improvement were both audible in the two concerts since the first of the year in the Philharmonic Auditorium. The American item on the Jan. 6 program was Samuel Barber's Second Essay, in its local premiere—a finely conceived, skillfully orchestrated work of much vitality. Another local first was Balakireff's Overture on Three Russian Themes, a genial, opulent number. Schubert's Fifth Symphony was read with appropriate lyricism. The violin soloist was Yehudi Menuhin, who offered an excellent presentation of the Brahms Concerto.

Shostakovich's overlong, spotty Seventh Symphony filled the bulk of the Jan. 13 program, and it says much for Wallenstein's conductorial skill that he contrived to retain attention throughout. His delivery was beautifully lucid. Preceding this was a charming D major Concerto by C. P. E. Bach, expertly orchestrated by Maximilian Steinberg, not done here before.

**Canteen Celebrates**

The way service men are taking to good music was amply illustrated by the attentive capacity audience in the Hollywood Canteen for the first anniversary of the Canteen Orchestra, assembled from leading instrumentalists in the studio and radio groups. Founder-Conductor David Forester gave a good account of Rossini and Bizet items, and Sgt. David Rose's Holiday, for which the composer took a bow. John Charles Thomas acted as master of ceremonies as well as soloist, and Eudice Shapiro contributed a violin concerto movement.

**In the Recital Field**

Pianist Lillian Steuber offered a program in the Wilshire Ebell Theatre, Jan. 20, again showing virtuoso technique and musicianly interpretation. Soler and Scarlatti Sonatas were followed by a fine reading of the Brahms Variations and Fugue on a Theme by Handel. From South America were three rhythmically vivid items by Villa-Lobos, and from North America the lambent Fountain of the Acqua Paola by Griffes. Ravel's scintillating Toccata provided climax. Interesting contrast among encores was in the Chopin and Beethoven Ecossaises.

Dorothy Maynor pleased her auditors in a Philharmonic Auditorium recital on Jan. 16, though her voice showed some vibrato and distinct registers. Handel and Mozart items began the list, followed by a Gallic group of Milhaud, Caplet and Fauré, a Lieder group of Brahms and Strauss, works of Medtner, Hageman and Warren, and a group of Negro spirituals, the latter arranged by the efficient accompanist, Ernst Victor Wolff.

Pianist Richard Buhlig began the arduous task of presenting all the 32 Beethoven Sonatas in a series of eight recitals by offering four on his first program, Jan. 10, in KFWB Concert Hall. His performance was academic.

Budding screen actress Diana Lynn, who got her first film chance because she could play the piano, undertook her first formal piano recital before a friendly audience in the Wilshire Ebell Theatre, Jan. 21.

Devotees of the Spanish dance had a choreographic feast on Jan. 11 when Argentinita appeared in the Philharmonic Auditorium, assisted by Pilar Lopez, Jose Greco and Manolo Vargas. Ines Gomez Carillo at the piano and Guitarist Carlos Montoya contributed the instrumental portion.


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## A Civic Orchestra for New York

The announcement that a new symphony orchestra will be formed in connection with the City Center of Music and Drama in New York, with a personnel of 80 men and women players, the conductor to be Leopold Stokowski, is one of great interest. Low prices of admission are to be charged; the opening is planned for early in March and concerts will be held Mondays, Tuesdays and Wednesdays, so as not to interfere with the Philharmonic and other regular orchestral schedules taking place weekly from Thursday to Sunday.

Mayor LaGuardia and Stokowski, both warm believers in the idea that the metropolis should have a permanent civic orchestra giving popular-priced concerts for the masses of the people, are working together to put the project into effective working order under municipal sponsorship.

At first blush, it would seem that New York's millions of inhabitants could support such a movement, and without disrupting orchestral conditions already in existence. If that is not the case, the life of the new organization would perhaps be limited.

The undertaking certainly is worth trying, especially under Stokowski's direction. He proved his selective and training abilities when he formed the American Youth Orchestra and within a short space of time made it into an extraordinarily fine symphonic instrument. He will serve without pay in the present instance and devote all his time to the new orchestra, except for some outside individual guest engagements necessary "to make a living," as he explains. He adds that after a while, the new orchestra might be used, too, for the opera performances at the City Center.

The financing of the LaGuardia-Stokowski plan is now being worked out, and probably will be based on combined municipal and private guarantee funds.

It might not be a bad idea to adopt the program scheme followed for many years by the Berlin Philharmonic, when it had three popular-priced concerts on weekdays, one devoted only to symphonies, another to mixed programs, and the third to light music. The great concerts, under Nikisch, and at raised prices, took place on Sunday noon.

• • •

## Long May It Wave!

The Stravinsky incident in Boston, where that composer was criticized and almost apprehended under an old state law for making a newly harmonized arrangement of The Star-Spangled Banner, seems a tempest in a teapot. The meddling with the anthem was in itself superfluous, for the public performance of the amended version showed no addition to its musical worth or patriotic effect. Furthermore, if the public, conductor and legal authorities object to the Stravinsky changes, this version could henceforth simply be ignored, and probably will be.

This fussing with national anthems appears to represent only another manifestation of the current general condition of restlessness, making for experimental alterations in all departments of life. George Bernard Shaw has been suggesting "improvements" in the lines of God Save the King. Louis Untermeyer offers the Russians his own English translation of the text of the new Soviet hymn. The Nazis no longer use the Horst Wessel song as their national anthem, because its text was subjected to too many parodies and burlesques.

Why all the pother? Such compositions are symbolic. In singing patriotic music, it is the sincerity and spirit behind the vocalism and words, not the type of harmonies, that really count.

The Star-Spangled Banner, whatever its artistic deficiencies, has served America nicely heretofore, and under its inspiration, this country has won every war in which it has engaged. With the present outlook, it shall continue to do so. That should be enough reason to let the song stand as it is.

• • •

## Music for the Church

An excellent little brochure is Music and Worship, by Joseph Clokey, Litt. D., composer, organist and Dean of the School of Fine Arts at Miami University, Oxford, O. Here are some of the passages well worth while for choir-masters and organists:

"Think of 'musical worship' rather than 'musical performance'.

"Let your interpretation be straightforward, simple, unadorned, almost severe. Err on the austere side. Such an interpretation will undoubtedly be ineffective in concert. Likewise a concert interpretation will surely be fatal to the mood of worship. The Church is not a concert hall.

"Use rhythmic shading sparingly. Use dynamic shading sparingly. Sudden changes in dynamics or rhythm draw attention to the performance and detract from worship.

"Solo passages, except recitatives, are likely to draw too much attention to personalities. It is often better to have such passages sung by a group.

"The 'watch me' type of directing is suitable to the concert hall but not for the Church. Avoid it. Develop the ability to sing accurately and to interpret correctly without visible direction.

"Rehearse stand-ups, sit-downs, page-turns, etc. until they are silent and unobtrusive. Have music, chairs, etc., ready beforehand. Distribute music so that no hunting is needed. Don't put it on the seats.

"Do not use Tremulant, Vox Humana, Harp or Chimes in accompanying."

When selecting music: "Remember what the rules of your Church are. Don't be misled by fancy displays of faddy material.

"You will probably discard at least 95 per cent of the music submitted to you. Accept this fact and don't let it dishearten you.

"Discard all pieces that are obviously trite, uninspired or commonplace. As soon as you discover evidence of musical unworthiness, discard immediately."

The text: "Must be suitable to the purpose for which it is to be used. Avoid maudlin sentiment, gloominess.

"Scriptural and liturgical texts and ancient hymns are generally safe bets.

"High literary quality. Nothing but the best is worthy.

"Must be singable. Some excellent texts have words that are unmanageable for singers."

The Music and Mood: "Poorly written music is an insult to the Deity.

"Melody that is suave, 'tuneful,' chromatic, sequential, obvious, is the device of the popular song.

"Harmony that employs chromatics, modernistic dissonance, successive dominant seventh chords 'barber shop' chords, diminished seventh chords, dominant ninth chords, abrupt modulations, is the device of the swing band.

"Rhythm that employs rapid dotted notes, triplets, syncopation, rhythmic sequences, is the device of the dance.

"Avoid sentiment 'sweetness', vocal display.

"The music must create the mood of worship."

Dr. Clokey is right on the whole, but nevertheless there are many beautiful and inspiring works which come partly within the kinds he describes, and yet, though lacking severity, are able to enkindle mystic rapture akin to religious exaltation. It is well over a thousand years that the Gregorian chant came into existence, and since then, music in the churches has changed with music in general and with manner of life and thought. Even the approach to religion is not exactly the same as in the early centuries of Christianity. There is much of the church music of Bach, Mozart, Beethoven, Handel, Haydn and later masters (even operatic ones like Gounod, Verdi and Rossini) that uplifts spiritually as loftily as Palestrina, Lotti, Lasso, and Gabrieli, Purcell, Tallis, etc. Without danger to worshipful mood, the modern church-goer could well be asked to listen to parts of the oratorios of Elgar, Franck, Parker's Hora Novissima, Mrs. Beach's Job, Bantock, Walton, and harking a bit further back, Berlioz, Bruckner, Liszt, Mendelssohn. Severity and bleakness are not the only roads to musical adoration of the Almighty. Music in itself is not devotional except through association with the spirit of the listener.


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# VARIATIONS

By Leonard Liebling

The kind of backyard press controversy that went on in the newspapers recently about the effects of jazz, jive and boogie woogie on youth, was as foolish as it was in bad taste.

In the first place, the topic has long been hashed and rehashed to the point of regurgitation; in the second place, as always, both the pros and cons in the squabble remained unconvinced. To the public, now grown sophisticated in such matters, the whole thing must have smacked of free-for-all press agentry, everybody taking part who wished to have his name in print in the same paragraphs with Frank Sinatra and Harry James.

To musicians and serious music lovers it certainly was not an edifying spectacle to see artists like Stokowski and Rodzinski engage in the public discussion. Their condemnation or praise means nothing to the devotees of the kind of music average Americans like and most easily understand.

It is generally admitted that music *per se* is neither virtuous nor wicked, but only bad or good as art. To say that the latest forms of jazz are largely responsible for the present wave of youthful delinquency, is to utter plain balderdash. Cheap journalism, pornographic magazines, drinking, and low-class resorts achieve that end without any vital aid from popular music.

Even the best music played in the wrong places brings about no aesthetic results. Recently, in Houston, Texas, to stimulate the Fourth War Bond Drive, a sports committee held wrestling matches and engaged the local symphony orchestra to play during the bouts. There is no record that the symphonic sounds made the gladiators ease their clinches, or that the spectators were moved to any lesser yelling over successful half-Nelsons and effective strangleholds. If anything, the orchestra fell under the spell of the occasion, for an Associated Press item says they played a funeral march when a contestant was butted out of the ring, and as the feature match went on, the obbligato was conductor Ernst Hoffmann's special arrangement of Two Wrestlers and a Bass Fiddle.

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Dr. Stokowski's contribution to the jive-boogie rumpus, was his opinion that American dance music, far from corrupting youth, stimulates its vigor, enthusiasms and romantic ideals. It is part of our folk-music, much as Strauss waltzes are part of the folk-music of Vienna, he says, and that it will in time become part of our art music. Dr. Stokowski dealt the highbrows a true body blow when he added that he likes Harry James' trumpet playing, and the singing of Frank Sinatra, "who has an individual way of phrasing," and (as reported by The Times) wound up his interview by asking the newspapermen, "Do any of you gentlemen know where I might hear some good jive?" Doubtless after the boys left, the good Doctor took his tongue out of his cheek.

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Benny Goodman and Sinatra came back at their critics with some well planted repartee. The clarinet idol's was this: "The long hairs who turn up their noses at boogie-woogie are as limited as the jazz musicians who snub the classics." The crooner said "Nuts" to Rodzinski's diatribe and added: "I come in contact with thousands of youngsters on the street and through letters they write to me, and they are sane, normal human beings. I don't know exactly what the causes of juvenile delinquency are, but I don't think anyone can prove that popular music is one of them. Why do these long-hairs always knock the popular field? We never knock them, even though I've heard some pretty awful classical stuff in my time."

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In the meantime, the hysterical attendants at the Sinatra broadcasts were ordered to stop their squealing because the Army refuses to send abroad the recordings that have the silly noises. Incidentally, Danton Walker reports in his Daily News column that the American fighters over there have thrown things at entertainers who croon. Those boys evidently have as much sense as they have courage.

• • •

The National Association for American Composers and Conductors is having an unusually active season what with a busy concert schedule at the Henry Hadley Studio and the Museum of Modern Art, its production of Hadley's opera, Bianca, and forums with discussions by composers, performers, and representatives of radio, film and phonograph.

Sir Thomas Beecham gave a talk at the Hadley Studio saying that this country does not perform enough of its native music. He promised that when he conducts the tour here of the London Philharmonic, all its programs shall include works by Americans. He is already examining manuscripts toward that end.

Sir Thomas, whose verbal artillery has become famous, held his fire somewhat at the N.A.A.C.C. occasion, but delivered blistering broadsides at his lecture in Town Hall the day before. He called his talk, The Decline of Music, and asserted that in the past forty years "the creative current of the world in music has been running dry." In his study of the works of Bach, Handel and Beethoven, said the speaker, he had observed that such men had intense personal religious convictions and lack of intellectuality as the word is understood today. "After all, music came into existence primarily to express something that words could not. There is a finality about words, but not about sound. A composer therefore is concerned with an element to which the ordinary rules of sense, analysis and mental criticism in respect of definite terms do not apply at all. . . . A creative artist is primarily a clairvoyant creature, almost a medium in a trance condition receiving revelations that are denied to everybody else. Let's please pray our creative artists to be socially stupid, intellectually puerile, to shut themselves upstairs in an ivory tower and be as they used to be, outrageous, preposterous, impossible and almost outlaws from society, but to recover the pride in their craft and the faith in its all-supreme importance."

Life is made far too easy for modern musicians, Sir Thomas believes, and they rarely are required to develop the right kind of moral fortitude. "I know in the case of singers—being the bane of my impresario existence for twenty-odd years—when I discovered a gifted young singer who is not yet ready for fully pledged performance that individual is flattered, seized by radio monsters, recording vampires, hurried off into the studio and there spends the rest of his or her life in futile imitations of what used to be called vocal production."

In the open discussion after the lecture, someone asked Sir Thomas whether Bach while composing his religious Masses conducted himself in "the outrageous manner you feel necessary for a good musician?" Fortissimo laughter followed the baronet's explanation: "The only thing I know about Bach's conduct was that he had about twenty-four children."

• • •

Ivor Newton, writing from London, recalls what this department said a few weeks ago about the versatility of some music critics, and he adds the names of Richard Capell, late of the London Daily Telegraph, and Neville Cardus, of the Manchester Guardian.

"Cardus is as much of an authority on cricket as he is on music," Newton informs. "Capell, when the war broke out, went to France as a correspondent."

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The passing of Max Reinhardt reminds Newton of his visits to the producer's home in Salzburg. "During the Festivals there, he held veritable court at his *Schloss*. One year he invited me to give a program with Grisha Goluboff, the American violinist, then a youthful prodigy who, Reinhardt said, looked like the pictures of the boy Mozart. We played Mozart Sonatas in the great Hall of the *Schloss*, where Mozart himself had probably performed for the Archbishop of Salzburg. One entered the *Schloss* through a corridor filled with sleighs from all parts of the world, and we processed to dinner through various salons filled with other ancient treasures. The Hall was entirely lit by candles, and on the red lacquer grand piano were two marvelous Dresden candelabra. The twenty-four guests were arranged in a semi-circle on high-backed chairs. . . . My Musical Couriers do not always arrive in the correct chronological order; sometimes a copy looks very strained, as if it had spent many stormy days and nights on an open raft, but it always gives me the greatest pleasure to see each copy when it does come, for I read of music and my friends in the U. S., and what is happening over there . . . . By the time you get this letter, I shall be in the Middle-East where I go shortly for a three months tour to help entertain the Allied troops with programs of serious music."

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Earl Wilson, columnist of The Post, writes in his January 20 installment: "The U. S. Naval Hospital at St. Albans, Long Island, has enough musicians for an orchestra, but not enough instruments. Do I hear any offers of instruments?"

• • •

"If Dvorak were alive today," M. B. H. opines, "he might compose a sequel to his most famous *Lied*, Songs My Mother Taught Me, and call it, Songs My Daughter Taught Me."

• • •

In his Mikado ditty about the persons who never would be missed, Sir Arthur Sullivan overlooked the two who believe that no great music has been written since Brahms, and that nobody living today knows how to sing.

• • •

When some New York Philharmonic player asks for an occasional day off from rehearsal, Rodzinski, the conductor, is in the habit of saying severely, "Remember the boys at Guadalcanal. They didn't ask for a day off." However, Rodzinski himself now and then absents himself from rehearsal and leaves the baton to his young assistant, Leonard Bernstein.

The day after one such defection, Rodzinski reappeared and when he stepped on the stand, found a placard on his music-rack, printed in large letters and reading: "Remember the boys at Guadalcanal." "Who did this?" he stormed. "I did," said the waggish first cellist, Joseph Schuster. For a moment an explosion seemed imminent, but the conductor's sense of justice won out, and he joined his men in their roars of laughter.

# CHICAGO

By RENE DEVRIES

Mischa Elman's playing of the Violin Concerto climaxed an all-Beethoven program at a recent Tuesday afternoon concert of the Chicago Symphony. The favorite violinist won extra success in the Mendelssohn Concerto at the following Thursday-Friday concerts, which were enlivened further by the first performance here of Arthur Kreutz' Winter of the Blue Snow from the Paul Bunyan Suite, and by the presentation of Franck's symphonic poem, Psyché. The novelty scored mildly on first acquaintance. Rudolph Serkin effected his fifth solo appearance with the Orchestra in Brahms' Piano Concerto No. 2 on a program containing also the Bach Suite in D Major and Beethoven's First Symphony.

At the Wednesday afternoon concert, Virginia Duffy, remarkable girl soprano, sang Mozart's Non so Piu Cosa Son, from Marriage of Figaro, duplicating the great success she had won two weeks previously at the month's first Young People's concert. Miss Duffy, a product of Mme. Herman Devries, has at her command more than vocal attributes. She has been imbued with Mozartian traditions and delivered her message with marked discernment and clear diction.

**Grainger Outstanding in Grieg Concerto**

The Chicago Business Men's Orchestra was inspired in securing Percy Grainger as soloist for its initial concert of the New Year in Orchestra Hall. The famous pianist has no peer as executant of the Grieg A Minor concerto, and his drawing power manifested itself in an auditorium completely filled.

**Carol Silver Plays**

Winner of the auditions conducted by the Society of American Musicians and the Adult Education Council to select the foremost young pianist in this area, Carol Silver played her awarded recital in the Musical Arts Piano Series before the largest audience ever assembled for a similar event in Orchestra Hall. The formidable and diversified program gave her scope to exhibit the full gamut of her art, astonishing virility and poetic insight. Miss Silver is also to be presented February 12 in a Saturday matinee debut recital at Town Hall, New York.

**MacDowell Colony Benefit Concert**

The MacDowell Societies of Chicago, Evanston and Austin were fortunate in having Nesta Smith, violinist; Margery Linquist, soprano; Rudolph Ganz and Rudolph Reuter, pianists; Rosetter Cole, composer-speaker; Leon Sametini, violinist, and the Oriana a cappella choir of 45 voices to entertain in an interesting and variegated program. The throng assembled in Kimball Hall for the benefit of the MacDowell Colony. All performers contributed their services.

**Radio Department at Musical College**

The Chicago Musical College, Rudolph Ganz, president, announces the inauguration of a new radio department under the direction of Dr. Roy Shield, musical director, Central Division of the National Broadcasting Company. The radio training program of the college will include orientation in all music-technical problems of broadcasting, with particular emphasis upon writing and arranging music for dramatic shows.

**Maria Hussa in Austrian Music**

Maria Hussa, soprano of the Chicago and Metropolitan Opera Companies, contributed notably to a program by Austrian composers at Sherwood Hall. Mme. Hussa sang a group by Schubert with that impeccable knowledge which has marked her as an authoritative exponent of the Lied. Her way with the aria, Dove sono from Le Nozze Di Figaro, projected in true Mozartian style, was no less brilliant and authentic. In Beverly Watts, the recital-giver found a most sympathetic coadjutor. Leon Rosenbloom, pianist, and Leopold Foederl, violinist, gave a well-thought-out interpretation of the Mozart E flat major Sonata and the Schubert Duo, Opus 162.

**Music of Free Europe Heard**

Remi Gassmann, music critic for the Chicago Times, and an accomplished pianist-lecturer, recently appeared as discussion leader in a program devoted to Music of Free Europe at Fullerton Hall. Four movements from Vaughan Williams' Suite for viola and Milhaud's Quartet No. 6 were performed for the first time here. The program also included Sonata 11, by Hindemith; songs of Schoenberg, Castelnuovo-Tedesco, Poulenc and Cimara, besides ballads of freedom from the fighting peoples of Europe.

**Lake View Society Musicale**

A well chosen and well played program was given by David Moll, violinist of the Chicago Symphony; Virginia Parker, soprano and artist-student from the class of Nelli Gardini; Jean Graham and Theodore Troendle, pianists, at the Arts Club under the auspices of the Lake View Musical Society.

**Bertha Ott Presents Young Artists**

Recitals under the management of Bertha Ott are a source of enjoyment to the general public and of enlightenment to the profession in particular. Of her most recent attractions Avram Lavin, cellist; Anna Joseffer, violinist, and Laura Stroud, pianist, won particular favor.

**Mme. Herman Devries' Pupils Heard**

Following her successful recital in Kimball Hall, Maryanne Kountz, soprano and artist-student of Mme. Herman Devries, has embarked on a professional career which brought her new laurels in appearances at Irving Park Woman's Club, Beverly Hills Club, Fullerton Hall and at Wesley Hospital.

Another gifted soprano of the same teacher, Marion Pille, at her debut recital in Kimball Hall sang with the assurance and knowledge achieved only by one carefully trained. Possessing a lovely natural voice especially suited for coloratura arias, as indicated in Shadow Song from Dinorah, she also included Max Liebling's Love Came in at the Door in her list of American songs.

**Czerwonky Leads De Paul Symphony**

Richard Czerwonky, recently returned from California, where he visited his son, a naval officer, led the De Paul University Symphony in its January concert in Thorne Hall as though he had rehearsed his ensemble daily. At least, one had that impression in the playing of Kallinikoff's G minor Symphony. David Davis, young violinist, performed the Paganini-Wilhelmj Concerto capitally. The talented blind pianist, Alice Holmes, gave a good account of her ability in the Allegro con brio from Beethoven's C Major Piano Concerto.

**All-Girl Piano Symphony Orchestra**

The Chicago Piano Symphony Orchestra, Antoinette Rich, founder and conductor, auspiciously launched its second season with a concert in Orchestra Hall. Miss Rich's musicianship and showmanship were paramount factors in making the affair a success. The Rimsky-Korsakoff suite, Scheherazade, topped the orchestral presentation, in which the ensemble had the valued assistance of Marilyn Kinzer and Ruth Metzek, duo-pianists; Doriss Briggs, harpist; Marion Bridgeman, flutist, and Ruth Tengwall, violinist. Vivian Raczkowska presented the solo dance effectively.

The All-Girl Piano Symphony, though having undergone many changes in its personnel since last year, has developed into a body of well-trained ensemble players. Miss Rich is past-mistress in the art of tone coloring and she brought about telling effects through skilled handling of her forces.

**Edward Molitore Studio Notes**

Pvt. Johnny Randall, tenor, relinquished a contract with the General Amusement Corporation to join the armed forces and has been appearing in Irving Berlin's This Is the Army. Elaine Rost, contralto, is appearing in a stage unit booked out of New York City; Marjorie Gallagher, soprano, has completed a tour of army camps under the U.S.O.; Hermon Hemmitt, Negro baritone, has been singing extensively in Chicago, where his most recent appearance was in concert in St. Mary's M.E. Church.

Among Mr. Molitore's Cincinnati and Dayton students, the following have been engaged for leading church positions: Wilson Jones, basso, First Church Christ, Scientist; Virginia Engelkin, contralto of quartet First Unitarian Church; Doris Schell, soprano, Second Church Christ, Scientist, and Russell Oliver, tenor of quartet Temple Israel.

**American Conservatory Events**

Mae Doelling Schmidt was presented in recital before the Des Plaines Woman's Club on Jan. 3, and on the 18th she appeared as guest soloist on the program given by the Chicago Artists Association.

Recent engagements of Ruth Paldi, pianist, from the Allen Spencer studio, include recital appearances at the Three Arts and the Cordon Clubs and a program appearance before the Lake View Music Club. Catherine Sauer, also a pupil of Mr. Spencer, has been presented recently in recitals by the Lake Forest Music Club, the Chicago Artists Association and the Delta Omicron Sorority.

Ann Dry, voice pupil, has been engaged as soprano soloist at the First Congregational Church in Glen Ellyn.

Robert Hawley, baritone, pupil of Louis Rousseau, was heard in a song recital at the Chicago Service Men's Center, No. 2, in December.

Dwight Davis has been appointed organist at the Warren Avenue Congregational Church.

ARTURO DI FILIPPI,

tenor, and managing director of the Opera Guild of Miami, Fla., sings the role of Don Jose in a production at the Civic Theatre, Baltimore, Md.

## Federated Clubs Aid Music in Hospitals

A campaign to assist in the musical program for the rehabilitation of wounded American service men has been launched by the National Federation of Music Clubs, Mrs. Guy P. Gannett, president. Its recently appointed Chairman of Music in Therapy, Ruth Bradley, has issued a statement to members of the organization who wish to assist in this work.

Miss Bradley notes that after conferences with Army and Red Cross officials during her recent trip to the Pacific Coast, it "has seemed wise to change slightly the focus of our work and to rename the committee," probably as Music in Hospitals, and have it function under War Service. A pamphlet is being printed to assist State Presidents and Chairmen in setting up their committees for this work. Miss Bradley invites all members who desire further information to write to her at 14 Washington Place East, New York 3, N. Y.


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# METROPOLITAN OPERA

(Continued from page 3)

**Tibbett Scores in Title Role**

Lawrence Tibbett, whose English came across best, knew well how to keep himself the pivotal figure of the occasion. He did not bellow any of his measures, as has been the case with some other Falstaffs heard here, but sang at all times with mellowness and rotundity of tone, fluent delivery and expressiveness. His portrayal of the fat knight was a perfect piece of characterization, unctuous, rollicking and comically pathetic.

In Norman Cordon and George Rasely, he had a pair of outstanding aides as Pistol and Bardolf, grotesquely amusing and vocally excellent. Rasely, too, made most of his lines distinguishable. John Brownlee was the Ford, singing stylistically, but in action he did not utilize the best histrionic opportunities at the Garter Inn in the second act. Charles Kullman made sensitively artistic use of his voice as Fenton and invested him with the proper light romanticism. John Dudley, effective always, did all that could be asked in the role of Dr. Caius.

Eleanor Steber vocalized tunefully and made Mistress Ford appropriately spirited. Margaret Harshaw revealed rich tonal timbre in the role of Dame Quickly. Lucielle Browning was the Mistress Page. It was Frances Greer, however, who stood out among the women as Anne, with the finest tonal contribution she has yet offered at the Metropolitan. Her voice reflected silvery loveliness, and she phrased and modulated like a true artist. Ludwig Burgstaller, the lone non-Anglo-Saxon, took the part of the Innkeeper, and made a strikingly funny figure. The chief impression however that one took away from the evening's entertainment, was awe and admiration of the genius of Verdi.

Incidentally, Beecham cleverly revised and amplified the original English version of the libretto. Some of his lusty Elizabethan words scored hearty laughter, such as Falstaff's "This is a lousy world."

**Popular Repetitions**

Tannhäuser on Jan. 12 had Astrid Varnay as Elisabeth, and she imparted verity to the role, both with her lofty enactment and her lovely-toned and opulent voice. Melchior, the vocally generous and eloquent hero, depicted him with passion and tenderness. Alexander Kipnis as the Landgraf, displayed his well established expert singing and acting that makes him an arresting part of any opera in which he appears. Julius Huehn was the Wolfram. Marjorie Lawrence gave a magnetic and noble account of Venus. Paul Breisach conducted with firmness and yet with consideration for his singers. A third seasonal Bohême on Jan. 13 was a lively, atmospheric and moving performance with Albanese, Tokatyan, Christina Carroll, Valentino, and Baccaloni doubling as Benoit and Alcindoro, making both characters into rousingly comical portraits. Sodero conducted.

**Weekend Fare**

The two Saturday operas on Jan. 15 were The Masked Ball and Rosenkavalier. Under Walter's baton the Verdi work was lustily performed as is appropriate. Mme. Milanov was the tuneful Amelia, luscious of voice. Messrs. Peerce, Warren and Dudley sounded best of the male singers. Animated and lyrical was the Rosenkavalier hearing under the lively and tasteful leadership of Szell. Nadine Conner, as Sophie, impressed as an ideal representative of the part, vocally and in personal charm. John Dudley, as the Singer, substituted for the indisposed Baum, and made a rousing hit with his amply lyrical tones and suave phrasing. Novotna, the Octavian, was not at her best, the high register sounding edgy at times. Jessner gave a most satisfactory account of the nostalgic Princess. Emanuel List functioned and unctioned as the Baron.

Tristan and Isolde again on Jan. 17, with that surpassing pair, Traubel and Melchior as the incalescent lovers. Kipnis gave his touching version of King Marke. Huehn was the Kurvenal, Thorborg the Brangaene, Emery Darcy the Melot. Sir Thomas Beecham took flaming charge of the orchestra.

Traviata held the stage on Jan. 19, with Albanese lending allure to the music and woes of Violetta. James Melton was the Alfredo, with voice somewhat light and at times lacking romantic fire. Warren made his full tones and sincere delivery a feature as the elder Germont. Sodero had the orchestra in fine accord and sound.

On Jan. 21 Norma was heard again, with Milanov scoring again in the title role. Her performance of the Casta Diva aria won an ovation. Bruna Castagna repeated her warm-blooded and eloquently patterned version of Adalgisa. Jagel did the tenor music of Pollione.

The third Carmen, at the matinée of Jan. 22, brought the first seasonal Micaela of Nadine Conner, sweetly sung. Djanel shone anew with her atmospheric delineation and vocalism as the Sevillian coquette. Jobin sang Don Jose, and Sved was resonant and spirited as Escamillo, whom he invests with a wealth of unconventional business. Beecham conducted.

**A New Queen of the Night**

In the evening, The Magic Flute was magic indeed with Bruno Walter's thrice admirable handling of the score and welding of the ensemble. The splendid cast included Novotna, Laufkoetter, Raymondi, Melton, Kipnis (in a noble presentment of Sarastro, most stylistically intoned) Brownlee, Cordon, etc. The newcomer was Audrey Bowman, making her Metropolitan debut. She took the part of Queen of the Night and proved to be a pleasant surprise. The tremendously difficult music was well within her scope, her coloratura being pure in intonation, mobile and intelligently directed. Her low register, however, could stand more fullness, and the high tones a bit more of brilliance, but these qualities may develop with maturity.

AUDREY BOWMAN
as The Queen of the Night in Mozart's Magic Flute, her Metropolitan Opera debut role.

La Forza del Destino reappeared on Jan. 24 with Kurt Baum in the role of Alvaro, to which he gave stimulative utterance and impassioned acting. Valentino was the Don Carlos, Roman the Leonora, Lechner the Marquis, Petina the bubbling Preziosilla, Baccaloni the genial Melitone, a truly comical figure as enacted by the great basso. Graf's stage direction had both pith and point. Walter conducted.

**Entrez, Pelleas et Melisande!**

A welcome return visitor after several seasons of absence from the local stage, was Debussy's Pelleas and Melisande. Long a sort of stepchild at the Met, and believed to be caviar exclusively for the operatic intelligentsia, heretofore the opera used to draw only a corporal's guard of listeners. On Jan. 26, however, lo and behold, the house was packed to capacity, and tremendous enthusiasm came from all parts of the house—*sans* paid claque! It is likely that Debussy's unique creation may become one of the popular numbers in the repertoire, and that fact speaks volumes for the new advancement of operatic appreciation hereabouts.

The cast, with one exception, was new to the Metropolitan, and also there was the debut of a conductor not previously heard there, Emil Cooper. The familiar singer was Kipnis, as Arkel.

Press exigencies make it impossible at this moment to go into much detail about the performance. It may be said, though, that Bidu Sayao was an alluring Melisande in youthful appearance, lovely voice and poetical suggestion, even if with more sophistication than we have been shown by some other interpreters of the role. Martial Singher's baritone sounded completely satisfactory in the tenor music of Pelleas. He acted with manliness and distinction. His words could be understood to the last syllable. Tibbett covered himself with glory as Golaud, singing admirably and giving an unforgettably vivid and intensive study of the agonized jealous husband. Kipnis was a noble Arkel, with moving vocalism and portrayal. Lillian Raymondi did the Yniold strikingly well. Margaret Harshaw's rich mezzo tones made lovely matter of her brief contributions as Genevieve.

Cooper revealed deep and sympathetic knowledge of the score, brought out all its strange beauty, even though he invested it with more forthright robustness and passion than is customary.


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# *Novelty Marks N. Y. Concerts*

New York concerts in January included an array of interesting orchestral and recital novelties. A number of new figures appeared in the chief concert halls, and many celebrities of the music world were welcomed again.

Fritz Kreisler, at Carnegie Hall on Jan. 11, raised $105,000 with his recital in aid of the Red Cross. Several speeches were made during the evening by various notables concerning the organization, and the popular artist played inimitably one of his familiar programs, with Carl Lamson at the piano.

On the same night, at Town Hall, John Garris, young tenor of the Metropolitan, made his debut recital in New York with considerable success. Aside from attractive vocal qualities, he displayed sure musical instincts and much interpretative taste in a program of old and modern songs, including four Ernst Bacon works. Franz Rupp was the accompanist.

Nathan Milstein, looming ever larger in public esteem—and rightly so, for he masters every essential of violin art and performs with unfailingly complete effect—in his Carnegie Hall recital (Jan. 12) played the Mozart C major Sonata (K. 200), Bach's B minor Partita, the first movement of Paganini's D major Concerto and his Caprice No. 23, and morceaux by Prokofieff and Stravinsky to a large throng. Valentin Pavlovsky, at the piano, was not always on a par with the soloist.

On the same day, at Town Hall, Blanche Thebom, attractive mezzo-soprano, in a mixed program, showed, despite some blemishes of production, a naturally lovely timbre of voice and unusual intelligence and charm of interpretation. Paul Meyer was the skilled accompanist.

**Brailowsky with Philharmonic**

One of the most engaging and best performed concerts of the season was the Philharmonic evening under Rodzinski (Carnegie Hall, Jan. 13). Balanced and highly colored performances were given of the Dance Suite by Couperin-Strauss, Roussel's original, if somewhat acerbic, Third Symphony, Ravel's Spanish Rhapsody and Chopin's E minor Piano Concerto with Alexander Brailowsky as soloist. He found the dominant note of romanticism in the fragrant old work and played it with perfectly polished technic and all the required graces of tone and phrasing. His success was cyclonic.

Pierre Luboshutz and Genia Nemenoff, in Town Hall the next evening, made their two-piano recital a notable event, playing a varied program with high finish, musically and otherwise. They have ensemble individuality, featuring the composers rather than their own virtuosity, and beauty of tone rather than stress of dynamics. Their top achievements were in Schumann's Andante and Variations and Chopin's Rondo. Several of the items had been arranged by Luboshutz.

Town Hall had a full schedule on Jan. 15 what with Rosalyn Tureck's matinee, Ania Dorfmann and the Lener Quartet immediately following, and the Hadassah Choral taking over at night. The Tureck recital was the first of three to be given by this pianist, all devoted to Bach whom she has made her especial domain. Classical restraint and clear articulation were blended with warm human feeling. The Dorfmann smooth pianism and fine sense of ensemble came to admirable effect in Shostakovich's Quintet, one of his best, with brilliant writing and more lyricism than he usually employs. The string foursome was heard also in Tchaikovsky's E Flat Minor Quartet. (This was the fourth of the Lener series.)

Mishel Piastro, former concertmaster of the Philharmonic, appeared in Carnegie Hall at night, his first New York recital since 1924. A large audience admired his thorough musicianship and complete command of his instrument in Strauss' Sonata, Hamilton Harty's Concerto and other works. Arpad Sandor furnished fastidious support at the piano.

The choral program was for the benefit of Youth Aliyah, an organization which transferred 10,000 children from Germany to Palestine. Solo and dance numbers as well as choral illustrated phases of Jewish life and history. The conductor and pianist was Elma J. Stern. John Harms was at the organ and the guest artists were John P. Hardt, baritone; Katya Delakova and Fred Berger, dancers.

**Sabbath Fare**

The Philharmonic matinee on Jan. 16 in Carnegie Hall repeated the Roussel and Ravel music done a few days previously. Brailowsky was soloist in the Tchaikovsky Piano Concerto with his wonted energetic drive and glittering execution. Rodzinski and his men gave cooperation in kind. The NBC studio broadcast matinee of the NBC Orchestra, led by Stokowski, opened with warm-blooded reading of Tchaikovsky's Romeo and Juliet, followed by Skilton's nostalgic Sunrise Song (Indian), Virgil Thomson's fascinating, atmospheric and expertly made The Plow that Broke the Plains, and Zimbalist's stimulative American Rhapsody. The Town Hall matinée found Lotte Lehmann in a Schubert program, sung in superlative fashion with Paul Ulanowsky giving finished aid at the piano. Immediately afterward, the Busch Quartet continued the Beethoven Series of the New Friends of Music. The major achievement was the epical performance of the great Septet in which the strings were assisted by clarinetist Polatschek, French hornist Valkenier, bassoonist Allard, and double bass player Fortier. Audience reaction was torrential.

Completing the day's calendar were Pianists Abbey Simon in Carnegie Hall and Neysa Dickinson, 14-year-old English girl, in Town Hall; and Olga Lepkova, Ukrainian mezzo, and pupil of Adamo Didur, in Times Hall. Despite hard tone and too profuse pedaling in some numbers, dashing and generally characteristic was the Simon playing of Prokofieff's A minor sonata. The youthful British visitor, who has studied with Ethel Leginska, proved to be a pianist of strong talent and exceptional promise. Miss Lepkova did folksongs, arias and other works excellently and scored also with her attractive stage presence and personality. Ellmer Zoller's piano accompaniments were another pleasure of the occasion.

**CARROLL GLENN AND STAFF SGT. EUGENE LIST,**
**soloists with the National Orchestral Association in the new Anis Fuleihan Concerto for Violin and Piano.**

**Pianists and Novelties**

James Friskin, in a mixed program in Town Hall on Jan. 17, again proved his mastery of every phase of piano art and interpretation. This was a concert of elevated worth to students, professionals and music lovers. At Carnegie Hall at the same time another pianist, Alexander Uninsky, in standard music, including Beethoven's Appassionata Sonata, emphasized his place among leading keyboard artists of the day. Uninsky played with notable brilliancy and verve, and expert technic. He has every quality to give him high rank.

Boosey & Hawkes, publishers, deserve thanks for the concert of contemporary and American music, in Times Hall, heard by a numerous audience including about 20 composers and all the leading critics. The performers were the Coolidge Quartet, Ruth Posselt, violinist, and Aaron Copland, pianist. Quincy Porter's String Quartet No. 7 is a serene work with a fine lyric line. Benjamin Britton's No. 1 opus in the same form shows remarkable sense for tonal effects, charming melodic expression, and polished facture. The first performance of Copland's Violin Sonata presented pages that are happy, partly bucolic, partly dance-like in character, and dressed in counterpoint of sure design and harmony of pith and strength. Goossens' Quartet No. 2, delicate and imaginative, savors of French impressionism, and has deft instrumental treatment.

Ruth Geiger, a Lhevinne pupil, has neat fingers and poised musical responsiveness as her chief recommendations, it was evident in her Town Hall matinee on Jan. 18. These characteristics were revealed in such widely differing music as Schubert's B Flat Sonata and Prokofieff's No. 5 in C Major, its first New York performance. Miss Geiger seems destined for important advancement.

In Carnegie Hall at night, Zimbalist's violin followers were gratified to note that artist's continued eminence, with lofty grasp of his material and the ability to set it forth authoritatively. His chief numbers were Glazounoff's Concerto, Chausson's Poème and his own piquant Tango and Fantasy on Rimsky-Korsakoff's Le Coq d'Or. Vladimir Sokoloff accompanied in full rapport.

The Metropolitan Opera House was the evening's locale for a Jazz Concert sponsored by Esquire, for the benefit of the Fourth War Loan Drive. Prominent jazzists did the performing and brought in $650,000 in the purchase of war bonds by auditors. Advertised as the first of its kind in that house, the sponsors overlooked a jazz concert on Dec. 15, 1933, by Paul Whiteman, W. C. Handy, George Gershwin and others.

Moving to Times Hall, the reviewers found Charles Everett, Negro tenor, making a good impression with a pleasant voice, praiseworthy diction, and sincere interpretations in an aria from Massenet's Manon, songs in various languages and Spirituals. Coenraad V. Bos was the accomplished helper at the piano.

Janet Bush, appearing in Town Hall that evening, showed a richly-textured mezzo voice and unusual interpretative skill. Musically and emotionally, she gave unstinting art in two Handel arias, one from Rienzi, and other compositions. Arpad Sandor cooperated adroitly at the piano.

An evening of superb two-piano playing, by Bartlett and Robertson, had the Jan. 19 Carnegie Hall listeners in constant bursts of enthusiasm. Musicianship, tasteful tone and ensemble all blended ideally in classical, romantic and modern works. Many encores were demanded and given.


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Meantime, in Town Hall, another delightful production in English and modern dress was given of Mozart's Marriage of Figaro by the Nine O'Clock Opera Company as part of the Endowment Series. The capable young singers —Carlos Sherman, Helen Van Loan, Vera Weikel, Stuart Gracey, John Harrold, Alice George, with Gean Greenwell as narrator and Antonio—presented the abbreviated version with verve and a sureness that come from experience. Ruth Cumbie was at the piano.

### Organ Concerto by Philharmonic

The weekly Thursday night concert by the Philharmonic in Carnegie Hall on Jan. 20 held Handel's Concerto for Organ and Orchestra which, although played brilliantly by Edouard Nies-Berger, is not one of that composer's best essays. Splendid ensemble was offered by Rodzinski and his men. The whole evening was one of inspiring music-making. Huberman brought his high art and deep feeling to his presentation of the Brahms Violin Concerto and the audience gave him an ovation. The first hearing of Hindemith's Symphonic Metamorphosis on Themes by C. M. von Weber, a charming score, proved that contemporary music can on occasions be both appealing and amusing. The work offered new proof of Hindemith's masterly counterpoint, especially in the merry little Fugue. He was called upon for numerous bows. The Meistersinger Prelude, wonderful music, had a wonderful performance.

In Town Hall, on the following evening, the recitalist was Juliette Durand-Texte, French pianist, who apparently was ill-advised to appear publicly at this stage of her abilities. She showed no phase of talent which calls for special mention here.

"Uncle Rudy" Ganz was in his accustomed fine mettle, the next morning in Carnegie Hall when he explained to his avid young listeners about Wagner's Prelude to Meistersinger, two movements from Mozart's E Flat Symphony, two from Tchaikovsky's Fourth and then played Morton Gould's Red Cavalry March and American Salute. It was the third Young People's Concert this season of the Philharmonic. The children loved the conductor's illuminative remarks and did some informal choral singing — Frere Jacques, in French!—having a glorious time.

At the Museum of Art, David Mannes opened his 27th season of free orchestral concerts (there will be three more) for an audience of 4,500 who heard Beethoven's Eighth Symphony and other great music well directed and played. The concert was broadcast throughout the building.

### Leginska Conducts

Ethel Leginska, leading an orchestra, presented four of her young piano pupils in a Town Hall matinée list of Concertos. Suzanne Gaynor, 9, played Beethoven's in C Major; Daniel Pollack, 8, Chopin's in E Minor; Sybil Steinberg, 12, MacDowell's in D Minor; Viana Bey, 10, Weber's Concerstück. The youngsters averaged amazingly well, handling their tasks with aplomb and dexterity in this grown-up music.

The admired Lener Quartet, following the Leginska concert, offered the fifth in their current series. The players opened with Copland's early (1928) Two Pieces, fluent writing, but abstract and detached from all sensual appeal. Mozart's Divertimento No. 17 (K. 334) for string quartet and two horns (Messrs. Singer and Schulze) was given exquisite performance. A first hearing anywhere of Stanley Bate's String Quartet No. 2 acquainted us with a glibly written work, thematically attractive, richly colored and cleverly counterpointed.

George Mead brought the Golden Hill Chorus to the same auditorium at night and the smooth and purposeful singing won deserved applause in the long program. George Britton, baritone, was assisting artist in a number of songs, and the Credo from Verdi's Otello. Claire Ross was most able at the piano.

### Lehmann Sings Brahms

The Philharmonic Sunday matinee, Jan. 23, offered the same program as on Thursday and Friday. In Town Hall, however, in the early afternoon, Lotte Lehmann devoted her recital to Brahms with Paul Ulanowsky again as her pianistic ally. In her best voice and spirits, the soprano entranced an audience that overflowed onto the stage where extra seats had been placed. She made each song tell an irresistible musical and textual story.

The Kolisch Quartet were presented by the New Friends following the Lehmann program. Gerald Kunz, viola; Marjory Hess, soprano; Winifred Heidt, alto; Hans Heinz, tenor; Jess Walters, baritone; Konrad Wolff, pianist, were assisting artists. The program included some unfamiliar Beethoven music comprising the early Serenade for String Trio; the Quintet in C; and the vocalists made their contributions in the Elegischer Gesang, Op. 118 and a group of Welsh, Scotch and Irish songs including the composer's arrangement of Auld Lang Syne. The Kolischers were in delectable form. It was a useful thing for the New Friends to let us hear the rarely performed works of the master.

Other Sabbath programs included Francine Nola Marcus, child accordionist, who acquitted herself with confidence and good musical results in Carnegie Chamber Hall in a program of familiar arrangements and some idiomatic American music examples by John Gart; and the Branscombe Choral, in Town Hall, keenly trained by Gena Branscombe, conductor, singing with suavity and understanding a program of old and modern numbers.

The day was completed at the Henry Hadley Studio where the National Association for American Composers and Conductors held another of its helpful concerts with a representative list of works, the most important being Tweedy's Sonata for Piano and Cello, Fuleihan's Sonatin, Daniels' Observations for Three Instruments and an aria from Hadley's Bianca. The performers were the American Wood Wind Players; Lois Phelps and Erno Balogh, pianists; Sidney Edwards, cellist; Jean Love, soprano; Eugene Morgan, baritone; Helen Morgan, accompanist.

The weekly NBC Orchestra broadcast, from Studio 8H, was led by Stokowski and had some familiar Wagner and a local novelty, Hindemith's Nobilissia Visione, a three-part score of that composer's usual mixture of much animation and little convincing sentiment. Stokowski made his orchestra into a virtuoso instrument.

Wheeler Beckett continued his Hunter College series on Jan. 24 by again leading 70 players of the New York Philharmonic in the second of six programs for public school children. His informative comments aid appreciably and he gives well-informed readings of regular symphony numbers.

That evening, Anna Xydis (formerly Anna Antoniades), Greek pianist, heard here two seasons ago, returned to Carnegie Hall with an ambitious list, including three Bach Organ Preludes, a Mozart Sonata, Chopin group and Liszt's Dante Fantasy-Sonata. The young woman has sure command of the keyboard technically, elicits an agreeable tone and seems to feel most at home in music requiring ebullience and elan in delivery. In Town Hall at the same hour, Marguerite Namara, soprano, accompanied by Alderson Mowbray, showed that she still possesses the interpretative taste and splendid diction that made her a leading concert and operatic figure years ago. This was exemplified especially on the present occasion in a Bach air, Mozart aria, and several songs by Debussy.

### Coolidges Play for Bohemians

At the Feb. 5 regular monthly meeting of The Bohemians, at the Harvard Club, New York, the musical program will be given by the Coolidge Quartet, playing quartets by Goossens, Opus 59, and Beethoven, Opus 95.

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# PUBLISHERS ISSUE BUDGET OF NOVEL WORKS

### For Piano Solo

FOURTH SONATA FOR PIANO, by Harold Morris. The Composers Press, Inc., New York. $1.50.

A four-movement score, the first section marked "majestically" and consisting of broad, plangent chordal effects, with underlying figuration, which later yields to rapid passage work; a second section, sometimes issued separately under the title Ballet, is a graceful dance movement; then follows a poignant slow section with simple feeling and almost modal simplicity; and a final rapid section, marked "with humor," which has something of folk feeling. Mr. Morris is individual, as always, in his writing, nevertheless basing his work in traditional form; with many subtleties of harmony. He is in no sense radical. The playing time is 13 and a half minutes. The dedication is to Eunice Howard Dane.

MOUSSORGSKY, SELECTED COMPOSITIONS FOR PIANO; Edward B. Marks Music Corp., New York. 60¢.

This is one of the useful Radio City Albums, and contains twelve works of the Russian realist, plus four excerpts from Pictures at an Exhibition. From Boris Godounoff are included the Coronation Scene, Polonaise, and Siege of Kazan; from Khovantschina, Dance of the Persian Girls and the prelude, Sunrise over Moscow; from Fair at Sorochinsk, the Hopak, and Music from the Fair. Good value for the price.

CONGADA, by Francisco Mignone. MINHA TERRA, by Barrozo Netto. G. Ricordi & Co., Inc., New York. 75¢ each.

Two short Brazilian works of a strong rhythmic character and reiterated intervals in the harmonies, these make interesting piano solos for moderately advanced students. They are vital, direct, almost rude in their forceful writing, as befits native dance themes, and are definite additions to the more significant folk-style numbers for this instrument. The Netto work is the more exacting, as it requires playing of rapidly alternating chords, lying close together, by the two hands.

BOOGIE WOOGIE PIANO STYLES NO. 2, by Sharon Pease. Forster Music Publisher, Inc., Chicago. $1.

In this second volume issued by Pease, he explains additional kinds of Boogie Woogie and how to study and perform them. Etudes in rhythmic, melodic, chord, trill and dynamic treatment are cleverly contrived to help the learner. A representative group of Boogie Woogie styles are combined in an original composition by Pease, called Leamjo Boogie. The title derives from the surnames of Lewis, Ammons and Johnson, reputed masters of this kind of music. The appendix lists the best Boogie Woogie recordings.

### For Viola and Piano, or Cello and Piano

ARIOSO, by J. S. Bach, arranged by Merle J. Isaac. Carl Fischer, Inc., New York. 40¢ each version.

Carefully edited versions of one of the most famous of Bach's melodies, well adapted for use as studio or recital material.

### Songs

SEVEN VENEZUELAN SONGS, for medium voice and piano, by Jutan B. Plaza, on poems from La Repuesta a las Piedras, by Luis Barrios Cruz. English versions by Herbert Weinstock and Harvey Officer. Books I and II. Associated Music Publishers, Inc., New York. $1.25 each volume.

Atmospheric songs, the poems capturing the mysticism, passion and sentiment of a wandering horseman who sings of the beauties and strangeness of Nature, a perished love, and at the close, of the innocence of a little girl whom he sees on the way. The spirit is definitely Romantic, the songs those of a Don Juan (Byronic sense) of the pampas, with a philosophic trend. The music is sober, often minor in mood, very close in character to folksongs. One is tempted to think that some of these numbers will live in the people's memory, as the sentiments are so true, powerful and simple, while the poems show a national writer of individuality.

### For Voice and Piano

FIFTY-FIVE ART SONGS, compiled and edited by Sigmund Spaeth and Carl O. Thompson. C. C. Birchard & Co. 60¢.

Intended for unison choral singing, for class or individual teaching, and for amateur or professional vocalists, at home or on the concert stage, the list of songs includes classics of different kinds by 55 composers. The texts are in English translation, some of them newly done. Some familiar song examples will be missed but of course it was the privilege of the compilers to select, within limited scope, the ones they considered most practical for general use.

### Latin-American Popular Songs

PHONET-I-SING FOLIO, Seven Songs by Sergo de Karlo. Latin-American Publishing Corp., New York, $1.

A novel little album of folio size containing popular songs in the rhumba and paso-doble rhythm, with a phonetic system by which the Spanish texts may be easily learned. There is also an English version of each. Light, lilting numbers in the popular dance idiom.

### For Organ

THE LUTHERAN ORGANIST, compiled by John Holler, H. W. Gray Co., Inc., New York agents for Novello & Co., Ltd. $1.50.

The collection of 13 works, selected as especially suitable for use in the Lutheran Church, as might be expected, includes several Bach numbers, but in arrangements by others. McKinley, Martin, Brahms and Karg-Elert are also included. Fantasies, postludes, preludes and chorale-preludes make up the contents, of value also to non-Lutheran organists.

SONGS OF THE EARLY PATRIOTS, freely treated by Harvey Gaul. J. Fischer & Bro., Inc., New York. 60¢.

This four-minute number is based on themes of William Billings, sometimes called the "father of New England music." It is markedly rhythmic, stark in manner and austere in style. The main theme is reminiscent of one from Haydn.

### Sacred Vocal Solos

LIKE AS A FATHER, by Claude L. Fichthorn. John Church Co., Theodore Presser Co., distributors, Philadelphia. 60¢.

This is a setting of a Scriptural text. The range is within 11 notes, the melodic line moves easily and the first part returns, after a minor episode, to form the conclusion. Young singers can make good use of it.

THEY CALL HIM JESUS, by Pietro Yon. J. Fischer & Bro., New York. 60¢.

One of the last works of the late organist of St. Patrick's Cathedral, this number is set for high and low voices with English texts by D. H. Decker. Arrangements for SATB and SA, with A II *ad lib.*, are also available.

### Christian Science Hymns

CHRIST, MY REFUGE and SAW YE MY SAVIOUR?, by Herbert James Wrightson. FEED MY SHEEP, by Harold J. Lupton. COMMUNION HYMN, adapted from Schubert, by Katherine K. Davis. Alfred Pittman, Publishers' Agent, Boston, Mass., Carl Fischer, Inc., selling agents, New York.

SATISFIED, by Oren S. Kelso. Hudson C. Burr, Publishers' Agent, Boston, Mass. Carl Fischer, Inc., selling agents, New York. Each 60¢.

These are settings of poems by Mary Baker Eddy and published by the trustees under her will. In most instances, arrangements are either for high, medium or low voice. Although designed for the Christian Science Church, these sacred poems are suitable for other liturgies. Feed My Sheep is especially attractive.

### Book

THE TRAINING OF THE BOY CHORISTER, by T. Tertius Noble. G. Schirmer, Inc., New York. 50¢.

A 24-page pocket-size brochure by the recently retired organist-choirmaster of St. Thomas' Episcopal Church, New York, is filled with timely hints for directors of boys' choirs. Dr. Noble, as the result of his long experience, has reached many definite conclusions which he does not hesitate to defend. Posture, breathing, enunciation, interpretation, and fundamentals of music are considered, with illustrations. Churches could well afford to purchase these "hints" for distribution to their boy singers.

### SATB

ANCHORED BY THE GRACE OF GOD, by R. Deane Shure. J. Fischer & Bro., New York. 18¢.

Inspired by an incident during the battle of the Solomons, the composer prepared a text based on Hebrews VI, 19, and has set it in deeply emotional manner, contrasting minor and major modes and with a recurrent figure based on the words of the title.

IN HUMBLE FAITH, by Gerhard Hirschfeld. G. Ricordi & Co., Inc., New York. 15¢.

A hymn-anthem, singable and not difficult. There is a momentary placing of the melody in the bass which adds novelty.

HOLIDAY PARADE, by Domenico Savino. Robbins Music Corp., New York. 20¢.

A novelty number which has a lively rhythmic style, parts occasionally divisi and the whole making an attractive item for secular programs.

IN THE SILENCE OF THE NIGHT, by Rachmaninoff. G. Schirmer, Inc., New York. 16¢.

George Shackley made the arrangement and the English text is by Carl Engel. Opportunities are copious throughout in phrases for solo voices and those for the entire chorus. But there are many unisons in addition and occasionally *divisi* parts.

HYMNUS, by A. von Fielitz, Carl Fischer, Inc., New York. 16¢.

Frances Harley made the arrangement and wrote the patriotic text. Additional sacred text is provided by Merle J. Isaac. The number is available for band and for orchestra, as well as chorus. The devotional beginning builds to a joyous interlude, *maestoso sostenuto*, and *fortissimo*, before a return to the opening idea.

### TTBB

THE OMNIPOTENCE, by Schubert. Carl Fischer, Inc., New York, 15¢.

This arrangement for male chorus follows largely that for mixed voices. Here the solo is given to the tenor as against the soprano in the other setting.

RUSSIAN SAILORS' DANCE, by Glière. Elkan-Vogel, Inc., Philadelphia, Pa. 16¢.

The arrangement is by Henri Elkan, and the English text by Flora Robles. Another setting is available for mixed voices. Extensive use is made of unison as well as three- and four-part singing, the whole making a spirited number.

I WONDER AS I WANDER, Appalachian carol, arranged by John Jacob Niles and Lewis Henry Horton. G. Schirmer, Inc., New York. 15¢.

Part of the Niles collection of early Americana, the arrangement retains the poignancy of the text without complex harmonization. Although on a Christmas theme, it is suitable for use at any time.

### SSA

THE TRYST, by Sibelius. Galaxy Music Corp., New York. 20¢.

The choral setting is by Nicholas Douty, who has also translated the J. L. Runeberg text. The contrasting of keys, D flat major, C sharp minor and B flat minor, effectively adds to the poignancy of the text. There is a brief alto solo against a hummed four-part chorus, and a climax on the word "faithless," describing an errant lover.

NEAPOLITAN LOVE SONG, by Victor Herbert. M. Witmark & Sons, New York. 16¢.

This excerpt from Princess Pat has been transcribed by Douglas MacLean. The arrangement is not difficult.

MUSETTA'S WALTZ SONG, by Puccini. G. Ricordi & Co., Inc., New York. 15¢.

This arrangement of the lilting aria from La Boheme is made by Ruggero Vené, who has made numerous similar contributions. Simple and not difficult harmonization, very singable.


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THE WINTER IT IS PAST, by Gwynn S. Bement. J. Fischer & Bro., New York. 15¢.

Another in the Elmira College Choral Series, being an old Irish melody. A brief solo is presented for the first soprano in a middle section. The idiom is of folk character.

WE BELIEVE, by Charlotte Schlesinger. Willis Music Co., Cincinnati, O., 50¢.

Marked for two- or three-part chorus of equal voices, this cantata of eight numbers is suitable for small chorus of high school girls. Interludes of spoken text are provided. The composer has written the text, which has quotations from other sources. The setting is in contemporary manner.

**SA**

AMERICAN MUSE, by Henry Cowell. Music Press, Inc., New York. 25¢.

This is a setting of passages from Stephen Vincent Benét's John Brown's Body, the music being an original development of materials suggested by early American folk-hymn style as found in hymn books of a century or so ago. There are three sections, and the range is not too extensive. The harmonic style follows the original with free polyphony.

**SSAA**

THREE BLIND MICE, arranged by Thaddeus J. Kropczynski. Hall & McCreary Co. Chicago. 16¢.

The Mother Goose round is here harmonized in somewhat more modern dress, with chromatics, often parallel, as the main feature. A novel brevity.

## Gardner Read Works Performed By Orchestras

Several major orchestral scores by Gardner Read, American composer, have been played this season. On invitation of Serge Koussevitzky, Mr. Read conducted the world premiere of his Second Symphony with the Boston Symphony Orchestra. This score received the $1,000 Paderewski Prize. Fabien Sevitzky premiered Mr. Read's First Overture, written for the opening of the Indianapolis Symphony's season, and Hans Kindler conducted the National Symphony in his Prelude and Toccata. The Read Fantasy for Viola and Orchestra will be presented later in the season by Vladimir Golschmann and the St. Louis Symphony. This month, Mr. Read conducts the St. Louis Philharmonic. A program of his chamber works is to be given in Kansas City, where he heads the composition department of the Conservatory of Music.

## Schönberg Revision Played by Philharmonic

The first New York performance of Arnold Schönberg's revised score of Verklärte Nacht, recently published by Associated Music Publishers, Inc., was given on Feb. 3, by Bruno Walter and the New York Philharmonic Orchestra.

## McDonald 2-Piano Concerto to Be Introduced

Pierre Luboshutz and Genia Nemenoff, who introduced the new Martinu Concerto for two pianos with the Philadelphia Orchestra in Philadelphia and New York, have been engaged to play the Harl McDonald two-piano concerto with the Philadelphia Orchestra in Baltimore and Washington on April 18 and 19 and at the Ann Arbor Festival on May 6, with the composer conducting. They are also engaged for a special broadcast with the Orchestra over the CBS Network early in the spring.

JACQUES DE MENASCE AT THE NEW YORK STAGE DOOR CANTEEN, where he played for service men. The third in a series of concerts by the composer-pianist over WNYC was given on Jan. 28 and was devoted to contemporary composers. The series has covered piano sonatas of three centuries. (Photo by Arthur Johannes.)

## Hilda Holt Inaugurates Piano Lecture Series

Under the auspices of Carl Fischer, Inc., Hilda Holt is presenting four series, each of five lectures on progressive piano teaching procedures and illustrative materials. The first series, opening on Jan. 12 and continuing on successive Wednesday mornings, was given at the Kingsbridge Road Y.W.C.A. Modell's Fordham Music was the local sponsor.

The second series, starting Feb. 16, will be given in the Griffith Building, Newark, N. J., sponsored by DeLemos Music Co. On March 29, Mrs. Holt starts another series in Brooklyn under the sponsorship of Perlman Pianos, Inc. The fourth series, tentatively scheduled to start on April 26, will be given under the auspices of the New Rochelle Music Co. Inquiries may be addressed to Mrs. Holt in care of Carl Fischer, Inc., New York 3, N. Y.

## Metropolitan to Give Prokofieff's War and Peace in 1944-5

The Metropolitan Opera management has confirmed that it has secured the American premiere rights to Serge Prokofieff's opera, War and Peace, based on Tolstoy's novel, and will produce the work next season. Edward Johnson, Metropolitan general manager, revealed that the world premiere privileges had been requested, but that these were reserved for Moscow's Bolshoi Theatre, where the first performance will take place soon under the baton of S. A. Samosud, with Sergei Eisenstein as stage director. That the Metropolitan was negotiating for the work was announced in the Musical Courier on Oct. 5 last.

## Still Suite, Based on Sculpture, to Have Premiere

William Grant Still has completed a Suite for violin and piano, of which the first section is suggested by the statue, African Dancer, by Richmond Barthe; the second by a work by Sargent Johnson and the third by the art of Augustus Savage. The Suite will be introduced by Louis Kaufman, violinist, in his Town Hall recital in New York on March 17, and in his Jordan Hall recital in Boston on March 14.

## Russia Honors Writers of New Anthem

Awards totalling 2,000,000 rubles were voted by the Council of People's Commissars to those who participated in the contest which resulted in the new hymn of the Soviet Union, it has been revealed by the Associated Press. The hymn replaces the Internationale.

To Sergei Mikhalkov and E. L. Registan, who wrote the text, awards of 100,000 rubles each were voted. A. V. Alexandrov, composer of the music, received a like amount. At the current exchange rate, this was estimated at $20,000 each. About 165 musicians and 40 poets, who took part in the competition, received 4,000 rubles each. Numerous arrangements were made of the hymn, for orchestras, bands, choruses and similar groups with the arrangers receiving 8,000 rubles each.

Dimitri Shostakovich is reported to have assisted in the orchestrations, but no fee for him was revealed.

## Kasschau to Address Forum

Howard Kasschau will speak at the Music Teachers' Forum in Philadelphia, Feb. 16. Among the topics to be discussed is his book on pedalling, Step On It.

## New York Singing Teachers Give Opera Evenings

The New York Singing Teachers Association presented the Opera School in the first two performances of its sixth season on the evenings of Jan. 9 and 11 at the New York Times Hall. Scenes from Opera included excerpts from La Traviata, Cavalleria Rusticana, Don Pasquale, Faust, Aida and concluded with the spirited singing of a chorus from Don Pasquale. Interested and good-sized audiences attended both performances.

This very worthy project of NYSTA affords an opportunity for the young American singers to become routined in mise-en-scene and familiar with the public performance of operatic roles; thus bridging the gap between studio work and the start of a professional career. Although handicapped by lack of effective stage scenery and properties and further limited in program range by the prevailing dearth of men singers, some splendid vocal and histrionic talent was revealed and the young artists went through their parts with every evidence of excellent musical and stage training. As in last season's performance, however, there was apparent a lack of dramatic fundamental preparation in some cases.

Participants of the interchangeable casts were as follows: Rosalie Adragna, Mary Agresta, Phyllis Ahlers, Blanche Archambault, Miriam Day, Olympia Di Napoli, Helen Donatelli, Elsa Krause, Margret Mahon, Jennie Manna, Ruth Martin, Maria Mendoza, Doris Nannsen, Louise Natale, Virginia Polivy, Maria San Filippo, Leona Vanni, Doris Luff, Jane Copeland, Katherine Gray, Mary Kreste, Harrison Slocum, William Utley, Donald Wheatcraft, Theodore Mead, June Hope, Marjory Randall, Ernice Lawrence.

Milford Snell, at the piano, gave artistic and sustaining accompaniment. The scenes from opera were staged under the leadership of Homer Mowe, Chairman of the NYSTA Opera Committee, Cesare Sturani, conductor, and Désiré Defrere, stage director.

T. N.


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# T. ROBIN MacLACHLAN REVIEWS . . .

## FOR PIANO SOLO

**BOOGIE WOOGIE SKETCHES,** by Samuel Spivak. Schroeder and Gunther, Inc. 75c.

The name "Boogie Woogie" is hardly an expressive one, but, come to think of it, the name "Jazz" sounded no better to previous generations. This new book comes at a time when the popular dance forms are receiving much attention from musician and layman. The twelve studies illustrate the variety possible in Boogie Woogie style. The composer is to be congratulated on their pianistic quality and his consideration for the music student. The modern teacher who pursues a course somewhere between strict discipline and *laissez faire* will be the final judge as to which students shall have the book. It may be used as a reward for the student who asks for this music. Experience usually proves that such consideration is usually followed by redoubled effort in all branches of music study.

**THE NUTCRACKER SUITE,** by Tchaikovsky, arranged for piano by Leopold W. Rovenger. Rubank Inc. 50c.

The story of Tchaikovsky's fairy ballet has always appealed to young people. The melodies are some of his happiest. They are as familiar to children of today as folk tunes were before the days of radio. These are very easy arrangements, retaining in easy form the charm and delicacy of the original. The book will be a delight to children and a help to teachers who may not have found an edition suitable for study in the early grades.

**FOR REMEMBRANCE,** by Denise Mainville. Clayton F. Summy Co. 40c.

A romantic composition for students of late third grade and up. The composer achieves some interesting effects with progressions of secondary seventh chords. In the second section three staves are used to accommodate a full accompaniment. This is a slow and pianistic number with great appeal for musical students. At the same time it does not call for advanced technic. Adult students will appreciate its effect of relaxation.

**CINDERELLA'S GLASS SLIPPER,** by Christina Marie Senftleber. Harold Flammer, Inc. 30c.

Two pages, in the key of G major, grade 2C, 2/4 rhythm. The fragile quality of this piece will appeal to the imaginative student of any age group. This effect is heightened by use of the upper register of the piano and the chord of the added sixth. An easy, swinging bass and the melodic thirds give us music to which Cinderella might have danced.

**SMILIN' THROUGH,** by Arthur A. Penn. Piano adaptation by Henry Levine. M. Witmark and Sons. 50c.

This piano adaptation of the well known song represents a tendency in modern teaching to provide material fitting the taste and technic of the individual student. For those teachers who are looking for melodic and interesting music for teen-age students and musical amateurs, the answer is often found in arrangements of familiar and popular melodies. Interest is sustained while technic is in the process of development. An original chromatic treatment for the accompaniment enhances the melody in this adaptation. The best interests of teacher and student have been considered in the combining of technic and lasting melody.

**CAPRICCIETTO,** by N. Ladoukhin. Edited by Thomas Tapper. Arthur P. Schmidt Co. 45c.

This excellent edition of a brilliant and most pianistic number deserves the attention of every teacher. It is accompanied by notes on performance by Dr. Tapper. Among these notes there is the statement that pedal is not necessary to performance. This is true because of the crisp, lively character of the piece. Clean phrasing and attention to detail are essential. Pieces of this type point the way upward and help to provide the technic necessary for advancement. To capture the student's interest it is only necessary to play the piece for him. It may be assigned in the early fourth grade.

**TEASING,** by Walter Rolfe. Edward Schuberth and Co. 50c.

This three-page original number is of the light and pleasing variety. Its scintillating style affords experience in bravura playing for the fourth year student who will profit in facility and command of the keyboard. Such technic should be experienced by students as they progress to prepare them for similar problems in more advanced compositions. A piece with possibilities for average students.

**LAND OF DREAMS,** by J. Louis Merkur. Mills Music Inc. 35c.

A showy number for late second grade and up. Where complications appear in the left hand part, the right hand part is simple, a useful device in writing pieces for beginners. This piece is not of the dreamy type in the accepted sense, though it tells the story of fanciful happenings in dreamland. Careful attention to marks of fingering, phrasing and dynamics distinguish this worth while teaching piece.

**THE SEMINOLE TRAIL,** by Elizabeth L. Hopson. The B. F. Wood Co. 25c.

Indian pieces for beginners are perhaps better relished by children who play cowboys and Indians than they are by teachers. Where we hear the reiteration of a monotonous bass figure they hear the tom-toms of real Indians. This piece is in the keys of G minor and D minor. The first movement is built on the tonic triad of G minor. The second section consists of short figures in the five-finger position. In other words the piece is easy and practical for beginners.

**ON THE LAKE,** by Cora Sadler. G. Schirmer Inc. 30c.

Two pages, in the key of A major, 6/8 rhythm. This is a novelty piano solo for the left hand alone. The necessary pedaling is easy, and the piece may be used at the end of the first or the beginning of the second grade. The two-note slurred groups provide experience in inflection. The second section in F sharp minor is very easy. The piece is also published for both hands, and this form is still easier than the left hand version.

## FOR 1 PIANO, 6 HANDS

**POP GOES THE WEASEL,** arranged for one piano, six hands, by Charles Repper. C. C. Birchard and Co. 40c.

A stunning recital number for three elementary students. The arrangement is excellent. The forced or crowded effect which sometimes ensues with three players at one piano is entirely overcome here, and a smooth, almost orchestral effect is the result. The music is arranged so that only one copy is used in performance. Of course, each player will require a copy for home study.

## FOR 2 PIANOS, 4 HANDS

**SAND DOODLE DANCE,** for two pianos, four hands, by Olive Dungan. The Boston Music Co. Set of two copies, 35c.

The popularity of ensemble music in recital programs makes the extra work in rehearsal worth while. The work is made such easier by careful choice of music which is well within the technical grasp of the performers. This is a two-piano piece for the first grade. Each part sounds well separately, a feature of importance since preliminary practice must be done separately.


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# BERNICE FROST SAYS . . .

**Getting a Music Degree**

I live in a small University town where I have taught for about twenty years. Last year I began taking courses at the University, hoping eventually to obtain my degree in music. Now I find that even the two courses I am taking are too much for me to do with my teaching. Would you advise me to do less teaching, which will mean the burden of future financial obligations, and obtain my degree? Do you thing the degree will increase my earning ability later? I also find that I am getting an inferiority complex from the association with the younger students with quicker thinking processes. N. B. S.

*With a record of twenty successful years of teaching, you have nothing to fear with or without a degree. There is no doubt about the value of one, but it is much better for you to concentrate on summer study in some good music school. Take courses that will improve your teaching right now and build up confidence in yourself. Through association with teachers with the same background and experience as you have, you will gain much, and credits received from this study will apply towards a degree. Many teachers, after several summers, obtain a teacher's certificate, something you might well consider.*

**Contest Preparation**

In trying to prepare a pupil for a contest, I find that she can play the required pieces well, but the technical work is not up to the required tempo. Her scales are giving the most trouble. What is the best and quickest way to increase the speed of her playing of them? L. N. A.

*In your case, I am sure the best way for your pupil to acquire speed is to forget speed. Concentrate on complete relaxation; loose, swinging elbows (free to lead the hands up and down the keyboard), and more careful listening for a light, legato tone.*

*Contests are fine incentives for improving piano playing in every way but often there comes, during the preparation for them, a mental tenseness found in all "pre-examination" periods. Do not exaggerate the importance of the contest to your pupil. This is an attitude teachers may take in an effort to make rapid progress. All basic progress must come slowly.*

**Lessons at the Pupil's Home**

I find that more and more parents are asking that the child be given his piano lesson at home. If my teaching is all done outside of my studio, the income from my class does not meet my living needs. How can I go to some homes and refuse to go to others? Does teaching in the pupil's home affect the teacher's professional standing? This is becoming a very serious problem with me. P. S. G.

*Giving lessons in the pupil's home should not affect the teacher's professional standing, if she does it in a business-like manner. It does waste much time as well as energy, and the home is definitely not the right place for piano lessons. Since you will face financial deficit by going to every pupil's home, you may as well take your stand now and say you have time for additional pupils only if they can come to your studio. Some of these will perhaps secure other teachers, but others will find it possible to come to you. Can you not teach children in the same neighborhood at one home, where the extra cost would be small and more lessons could be given?*

**Stretching the Hand**

A pupil of mine has small, closely-knit hands which we have been trying to stretch for about four months. We have gained little through our efforts, and there is a harshness in her tone that was not in evidence before we began the stretching exercises. Is it wise to try and stretch the hand, and if so, can you give some exercises, also telling me how much time the pupil should practice them each day? W. P. L.

*Stretching hands is a difficult and dangerous task. Extending the reach of the thumb and the fifth finger on the table and then on the piano is good, if it is done carefully. From the description of your pupil's hands, I would begin by massaging them, especially at the base of the fingers, with a good hand lotion or olive oil. I should omit for the time being the more strenuous exercises you suggest. Do all of the stretching and massaging slowly, gently, and easily.*

**A Teacher's Daily Practice**

My teaching schedule this winter is so heavy that I have only one hour daily for my own practice. This is usually done in two half-hour periods. I have been doing this for about four months and do not seem to be accomplishing anything at all. Would you suggest an outline I might follow each day? P. L. S.

*While one hour daily is a short practice period, you should find satisfactory, if limited results if you employ this hour well every day. Since I do not know your pianistic needs and how you use your mind, my suggestions may not be too helpful. Try the following division of time: twenty minutes on two solos, or parts of them, of contrasting character; ten minutes on technical exercises, taken preferably from the two solos: fifteen minutes on repertoire you will play for and teach to your pupils; and ten minutes for memorizing. The last is most important, even if you memorize only four measures at first. During the remaining five minutes you may review a memorized selection from your repertoire. Five units of practice in one hour demands all the concentration you can give, but persevere, and you should have definite results.*

**Missed Lessons**

Having attended some of your lectures, I know that you think all missed lessons should be paid for. I am sure that this should be so, but in our convent, where we have limited teaching hours, we find it impossible this year, with our large classes, to make up the time. What should we do under these circumstances? SISTER M. C.

*Make up the lessons by giving the pupil a written assignment to be done quietly in the studio or nearby room, while you are teaching. Also have him play duets with the pupil you have at the time. (It is difficult to make up three or more lessons, missed because of illness, and you will have to use your own judgment in adjusting these situations.) If you try this method, it would be interesting to let us know the results.*

**Miss Frost replies through this column to queries concerning technical and other phases of piano teaching. Questions that occur in the daily activities of teachers who deal with the young are particularly welcomed by her. To receive a reply, these queries must have general interest to readers. They should be addressed to Bernice Frost's Piano Educators' Forum, Musical Courier, 119 West Fifty-seventh Street, New York 19, N. Y.**

IGOR GORIN LEADS CHILDREN IN SONG,

United Nations on the March, by Shostakovich, at a recent rally. The Russian-American baritone, who introduced the work to this country, recently returned from a nation-wide concert tour, on which he has been performing this song, as well as at USO concerts and War Bond Rallies.

## Ralph Leopold Soloist with Queens Symphonic Society

JAMAICA, L. I.—Ralph Leopold, pianist, contributed his services at the benefit concert for the National Foundation For Infantile Paralysis given by the Queens Symphonic Society in Jamaica H. S. on Jan. 5. Mr. Leopold played the Grieg Concerto under the direction of Robert Stanley, radio conductor.

Mr. Leopold gave an inspired performance; every value, nuance and color was superbly wrought. The orchestra provided admirable support and the soloist was recalled again and again. Mr. Leopold responded with several encores for piano alone.

Mr. Stanley also gave finely integrated readings of the Oberon overture by Weber, Mozart's Symphony No. 40 in G Minor, and shorter numbers by Lecuona, Ravel and Halvorsen.

Mr. Leopold is continuing his lecture-recitals on Wagner's Ring at Steinway Hall. He presents them from memory, and illustrates his talks with his own piano transcriptions of important arias and scenes. N. N.

## Kapell Engaged as Soloist with Philadelphians for 3 Years

PHILADELPHIA.—William Kapell, 21-year old pianist, has been engaged for three seasons as soloist with the Philadelphia Orchestra, a precedent in the selection of artists to appear with the ensemble. According to Harl McDonald, manager, the contract resulted because of the pianist's recent triumph in the Khatchaturian Piano Concerto. Kapell about a year ago won the New York Town Hall Endowment Series award.

## Sittig in Recital

Margaret Sittig, violinist, and Fred V. Sittig, pianist, gave a program at the New York residence of Mrs. Andrew Carnegie before leaving for their annual Southern tour.

## Morley-Gearhart Heard

Virginia Morley and Livingston Gearhart, duo-pianists, played Chanler's Second Joyful Mystery and Diamond's Concerto on Jan. 30 at the League of Composers' concert in Times Hall, New York.


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# Removing Terrors of "Stage Fright"

By MAURICE GRUPP

Have you any idea how many brilliant and talented careers have gone down the deep channels of stage fright? How many a stellar light and gifted genius has been lost because of this indiscriminate nerve ravager? Its existence and elimination pose a problem that concerns the layman as well as the performer, because today, more than ever, recreation holds a place as important to the mind and body as food and water. Good entertainment acts as a morale builder and as a helpful tonic to human emotions.

For stage fright no general curative agent exists that has been wholly successful because attacks are as individual as the identities smitten with them. During my own career, I was unable to reconcile myself to the thought that there could be no amelioration of this troublesome problem. Having been a wind instrument player, I noted how generally prevalent stage fright was in this field and how acutely it hindered fine instrumentalists from performing to the best of their technical abilities. I began to seek for the remedy in all fields and I soon noticed that similar performing obstructions took hold of singers, actors, etc.

This, I realized, was due to the fact that singers, ranging from bass to coloratura soprano, and wind instrumentalists, from tuba to oboe player, all employed the same physical organs for singing and playing: the breathing, tonguing and lip apparatuses. There was only this exception: the breath vibrated the vocal cords to produce voice, while it vibrated the lips on the brass, and the reeds on woodwind instruments to produce tones.

### Symptoms of the Malady

Let us see what happened to the physical apparatus employed in producing sound when this arch-enemy of public performers, stage fright, took hold of its victims:

1. Fear caused the nervous system to become upset.
2. An upset nervous system resulted in physical over-tenseness.
3. Physical over-tenseness brought on shortness of breath.
4. Shortness of breath led to overforcing it.
5. Overforcing breath created an overly tight breathing pipe.

MAURICE GRUPP
(Photo by De Bellis)

6. A restricted breathing pipe led to an over-tensed tongue base.
7. An over-tensed tongue base, in turn, led to uncomfortable tongue articulations, and a half-closed throat.
8. A half-closed throat, in turn, prevented free passage of air.
9. This, in turn, led to lack of vocal cord and lip flexibility.
10. All the foregoing wrong functions led to wrong formations of the lips, and thus of the vowels.
11. These obstructive factors resulted in performing disappointments, causing in some cases loss of sleep and appetite, hence physical weakness, which upset the nervous system to an even greater degree.
12. Due to all of these performing obstructions, various complexes were created, which, until eliminated, would prevent their victims from performing to the best of their abilities.

### Eliminating Fears

I worked on the theory that, once performing fear could be routed from the minds of performers, it could be made to stay out permanently. It could then be shown how they themselves invited this fear, and allowed it to prevent them from performing to the best of their abilities; moreover, they could, after being taught how, keep it out of their minds for good. Within six months, I had already applied these theories to many musicians, and with much greater success than I had even dared to expect.

One cannot hope to give the best performance until one has mastered habitual correct mental control during the act of performing and employs well those physical apparatuses utilized in one's work, whether for singing, instrumental playing, ballet dancing, etc. This cannot be accomplished unless an entertainer learns HOW not to allow performing fear to enter into his thinking processes, and thus succeeds in eliminating stage fright.

## *PASSED AWAY*

LEON CONUS, 73, pianist and former head of the piano department at the Imperial Conservatory of Moscow, died in Cincinnati on Jan. 18. He was on the piano faculty at the Cincinnati College of Music. Born in Moscow, of French parents, he attended the Conservatory there and won a gold medal in a piano competition, having studied with Pabst, Arensky and others. He toured Europe as a virtuoso, then returned to teach in Moscow, and after the Revolution went in 1918 to Paris, where he headed the Russian Conservatory. In 1936 he came to Cincinnati.

Mrs. FRANCES STICKLER FISCHER, 78, widow of George Fischer, late president of J. Fischer & Bro., music publishers, died on Jan. 17 of pneumonia at her New York home. Mrs. Fischer was born in New York. Surviving are a daughter, Mrs. M. Antoinette Gardner, and three sons, Joseph A., Eugene H., and Staff Sergt. Victor W. Her husband died in 1941.

WALTER L. ROLFE, 64, editor-in-chief of the Century Music Publishing Company, died on Jan. 17 in Brighton, Mass. Born in Rumford, Me., he had composed more than 800 numbers. He was a charter member of the American Society of Composers, Authors and Publishers. His widow, a son and a daughter survive.

MRS. ERNEST D'ANGELO, 86, mother of Louis D'Angelo, Metropolitan Opera baritone, died in Jersey City, N. J., on Jan. 29. The singer, who was heard that night in Traviata at the Metropolitan, received the news when he returned from the opera house.

LILLIAN SHERWOOD MANSFIELD, 79, for 16 years chairman of music of the Haarlem Philharmonic Society, died in her Westport, Conn., home on Jan. 23. Mrs. Mansfield, a native of Westport, had also conducted a voice and piano studio in Carnegie Hall. Surviving are her husband, four sisters, a brother and her stepmother.

ARTHUR E. JOHNSTONE, 83, composer and pianist, died in Wilkes-Barre, Pa., on Jan. 23. He studied piano with William Mason, organ and theory with Samuel P. Warren, composition and theory with Leopold Damrosch. Mr. Johnstone had pioneered with Edison in making phonograph recordings and had taught at Cornell, Washington University and Teachers College, St. Louis. He was music editor for the American Book Company and executive editor of the Art Publication Society. For 20 years he had conducted a large amateur orchestra in New York. A son survives.

REESE R. REESE, Pittsburgh voice teacher and baritone, died in that city on Jan. 19. He studied with Sir Henry Wood, Jean De Reszke and Pandolfinia and made his debut with Christie MacDonald in Spring Maid. For 14 years baritone soloist at Christ Methodist Church, East Liberty, he had developed a women's chorus which won prizes in international Eistodfedds.

EDYTHE LE BERMUTH, 69, operatic soprano, who studied with Moriani and Jean De Reszke, died in New York on Jan. 18. She had appeared in opera abroad and also at the British and Viennese courts.

FRANZ MILCKE, 84, conductor, and former member of the Berlin Philharmonic, died in Wallingford, Conn., on Jan. 20. For 16 years he was concertmaster of the Hartford Symphony. His widow and two sons survive.


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# IN STUDIO AND SCHOOL

### Bernard U. Taylor

Donald Dame, new Metropolitan Opera tenor, who made his debut in Mignon, in addition to his radio engagements, has been heard recently in Messiah with the Syracuse University Choral Society and the New York Oratorio Society; in Elijah at Midland, Mich., and in recital at Hamilton, Ont., and Union City, Pa.

Glen Darwin, baritone, in service and appearing as soloist with the Army Air Force Band, sang in Judas Maccabeus with the Washington Choral Society.

Helen Le Claire, contralto soloist at Christ Church, New York, appeared at the Merchant Seamen's Canteen and at the Stage Door Canteen. On Jan. 19 she was contralto soloist in Bach's Christmas Oratorio with the Beacon Oratorio Society. Miriam Day was the soprano soloist in the same performance.

Mildred Young, mezzo soprano, is on a six months' overseas tour for the U. S. O. camp shows. Frank Gamboni, baritone, is touring this country with U. S. O.

Catherine Russel, dramatic soprano, gave a recital at Bridgeport, Conn., and Rosalie Adragna, soprano, opened the 4th War Loan Drive on Jan. 17 in St. Louis.

Helen Donatelli appeared in Scenes from Opera at Times Hall, presented by the New York Singing Teachers Association. Jane Copeland, mezzo-soprano, recently returned from touring with Charles L. Wagner's Don Pasquale entourage, also appeared in the NYSTA performances.

The foregoing artists are from Bernard U. Taylor's New York studios.

### John Colville Dickson

Artists from the Chicago studios of John Colville Dickson have been fulfilling many recent oratorio and operatic engagements. Charles Sears, tenor; Florence Edwards and Ruth Bassett, sopranos; Grace Wilson and Ruth Saleen, contraltos; and Eden Nicholas and Bruce Foote, baritones, were heard in performances of Messiah. Foote also appeared in the Brahms Requiem with the Cleveland Orchestra, Erich Leinsdorf conducting.

Joseph Ballestrieri, tenor, was soloist with the Ladies Choral Society of Albany, N. Y. Ardelle Warner, contralto, sang in seven operas in and around New York. Rachelle Van Cleve, soprano, toured as soloist with an orchestra conducted by Walbert Brown.

### Lucie Lenox

Artists from the Lucie Lenox New York studios started 1944 auspiciously. Vivian Salonikas, soprano, soloist during the holidays at the Church of the Holy Trinity, Westport, Conn., gave a recital for the Wednesday Music Club of Bridgeport. Hazel Harenberg, dramatic soprano, was a soloist with Gena Branscombe's Choral Concerts. Emery Darcy, Metropolitan Opera tenor, was heard for the Y.M.-Y.W.H.A., at Paterson, N. J., and on Jan. 31 was guest soloist on Paul Winchell's WOR program. Walter John, baritone, leaves soon for his third successive season in Havana. He has been appearing nightly with orchestra at the 5th Ave. Hotel, New York. Collins Bain, tenor, fulfilling engagements for service men and women, has appeared recently at the U. S. Maritime Hospital, Ellis Island; the U. S. Army Hospital, Camp Kilmer, N. J.; Marine Canteen in the Commodore Hotel; U. S. Hospital, at Brentwood, L. I.; and for the WAVES at Hunter College.

### Harriot Eudora Barrows

Dorothy Hunniford has been engaged as soloist at West-Park Presbyterian Church, New York City, and Temple Beth Emeth, Brooklyn. Miss Hunniford sang her 19th concert recently at the Gardner Museum, Boston, and has been re-engaged by the Plantation Club, Providence, R. I., for a Feb. 18 recital. Madelaine Savaria, soprano, heard in November at the Gardner Museum, returns for a re-engagement Feb. 8. Allegra Weisner, coloratura soprano, makes her debut on Feb. 27 in Boston. Dorothy Horan, contralto, was soloist in Messiah with the Lynn Choral Society and also sang at Gardner Museum. She has sung for the U.S.O. in Newport and at Camp Endicott and gave a program Jan. 7 for the Monday Morning Club in Providence. Irma How, contralto, has appeared for the Chopin Club and Monday Morning Club in Providence, was heard at the concert of the MacDowell Club, and in Providence sang a leading role in the musical comedy, I'll Take Vanilla.

These artists are from the studios of Harriot Eudora Barrows.

### Astolfo Pescia

Activities of students of Astolfo Pescia have included the following: Dorothy Kirsten, of the Chicago and San Carlo opera companies, is appearing weekly on Sunday nights over WEAF. Norma Malerba, dramatic soprano, sings on Thursday afternoons over WBNX.

George Czaplicki, leading baritone of the Chicago Opera Company, has been engaged to appear as Scarpia in Tosca and Escamillo in Carmen with the New York City Centre Opera Company. Betty Hypatia, lyric soprano, is touring in one of the leading roles in Blossom Time.

## 4 Queena Mario Artists Join Opera Companies

Four artist-pupils of Queena Mario, former Metropolitan Opera soprano, have signed contracts and are appearing this season with major opera companies. Audrey Bowman, lyric-dramatic soprano, made her Metropolitan Opera debut as the Queen of the Night in Mozart's Magic Flute on Jan. 22. John Baker, baritone, a winner last year in the Metropolitan Opera Auditions of the Air, bowed with the company in Carmen and has been heard several times in that work, Masked Ball, Gianni Schicchi, Faust and other operas.

Ethel Barrymore Colt, soprano, and Edward Kane, tenor, have been engaged to appear in Vicki Baum's version of Martha, which will be sung at the New York City Centre of Music and Drama this month.

## Matthay Society Holds 19th Annual Meeting

Forty former pupils of Tobias Matthay attended the 19th annual meeting of the American Matthay Association at the home of the president, Tsuya Matsuki, in Brooklyn. It was voted to hold the scholarship award of $1,000 for Edna Belgum, the last winner, until after the war. A gift of $200 was voted Mr. Matthay in commemoration of his 86th birthday on Feb. 19. Teaching material was discussed and Stanley Chapple spoke on harmonic trends of contemporary composers. Miss Belgum played a short piano program.

## Dudley in Messiah

John Dudley, Metropolitan Opera tenor, was a member of the quartet on Jan. 20 in a performance of Messiah at Toronto under Beecham.

## Juilliard Graduate School Concerts Applauded

Under the direction of Willem Willeke, the orchestra of the Juilliard School on Jan. 22 presented a concert of compositions by Lalo, Delius, Holst, Reger and Beethoven. Students of the Graduate School gave a recital of vocal and instrumental music. Participating were Barbara Steinbach, Glory Zahrandnik and Miriam Woronoff, pianists; Minerva Davis, soprano; Aaron Chaifetz, violinist; John Fiasca, violist; and Madeleine Foley, cellist.

Vera Appleton and Michael Field, duo-pianists, were heard in a recent Town Hall concert. Louise Behrend, violinist, gave the first of a series of joint recitals in Times Hall with Dorcey Smith, pianist. Miss Behrend, Mr. Field, and Miss Appleton are graduates of the school. Students heard in recent programs were: Mary Anne Canberg, violinist, with the New Friends of Music, Toledo, Ohio; Adolph Anderson, in Bastien and Bastienne at Pittsburgh, Pa.; Louise Meiszner, pianist, in concerts in Iowa, Missouri, Kansas and Nebraska as part of her schedule of 10 concerts on tour; Betty Ruth Robbins, pianist and Louise Beaman, soprano, at the Merchant Seamen's Canteen. New York; William Wyatt in Bach's Christmas Oratorio at Beacon, N. Y.; Paule Bailly, pianist, in Montreal. Miss Canberg on Feb. 27 plays for the International Society of Contemporary Music in Nyack, N. Y.

## Institute of Musical Art Students In Recital

Students of the Institute of Musical Art of the Juilliard School participating in recent recitals include Gerald Gelbroom, Eugene Jacobowsky, violinists; Anita Sixfin, Florence Katz, Alice Arabian, Louis Teicher, Jean Fornoff, Ruth Duncan, Kevin Prendergast, Cope McWhinney, Jean Rosenblum, Joyce Paull, Walter Nowick and Richard Fisk, pianists; Shepard Coleman, cellist; Helen Stiehler, lyric-coloratura soprano; Katherine Slavich, lyric soprano.

## Eastman School Sponsors Gordon String Quartet

ROCHESTER, N. Y.—The University of Rochester has announced that the Gordon String Quartet will hereafter be sponsored by its Eastman School of Music. Jacques Gordon continues as head of the violin department at the school. Other members of the ensemble are Luigi Silva, cellist and Walter Hagen and Morris Krachmalnick, the two latter of the Rochester Philharmonic.

## Harvard Names Copland

CAMBRIDGE, MASS.—Aaron Copland, American composer, has been appointed visiting lecturer on music at Harvard University and will deliver five lectures on modern music under the Horatio Appleton Lamb Fund. Previous lecturers have been Georges Enesco, Gustav Holst, Hugo Leichtentritt and Bela Bartok.

## Mannes School Faculty Members Active

Ralph Herbert, stage director of the opera department at the Mannes Music School, has been granted a leave of absence for the remainder of the season in order to tour with the Rosalinda company. He has been singing the role of Eisenstein.

Dr. Lothar Wallerstein, stage director of the Metropolitan Opera, on Feb. 1 began an intensive course in acting coordinated with the musical direction of the opera class. A public performance will be given at the end of the season.

## Oxford Teachers' Forum Held

A forum was conducted at the Jan. 13 meeting of the New York Chapter of the Oxford Piano Teachers Guild. Among the subjects discussed were Workshop Recitals, and Student Recitals. The meeting was held in the Carl Fischer Recording Studio.


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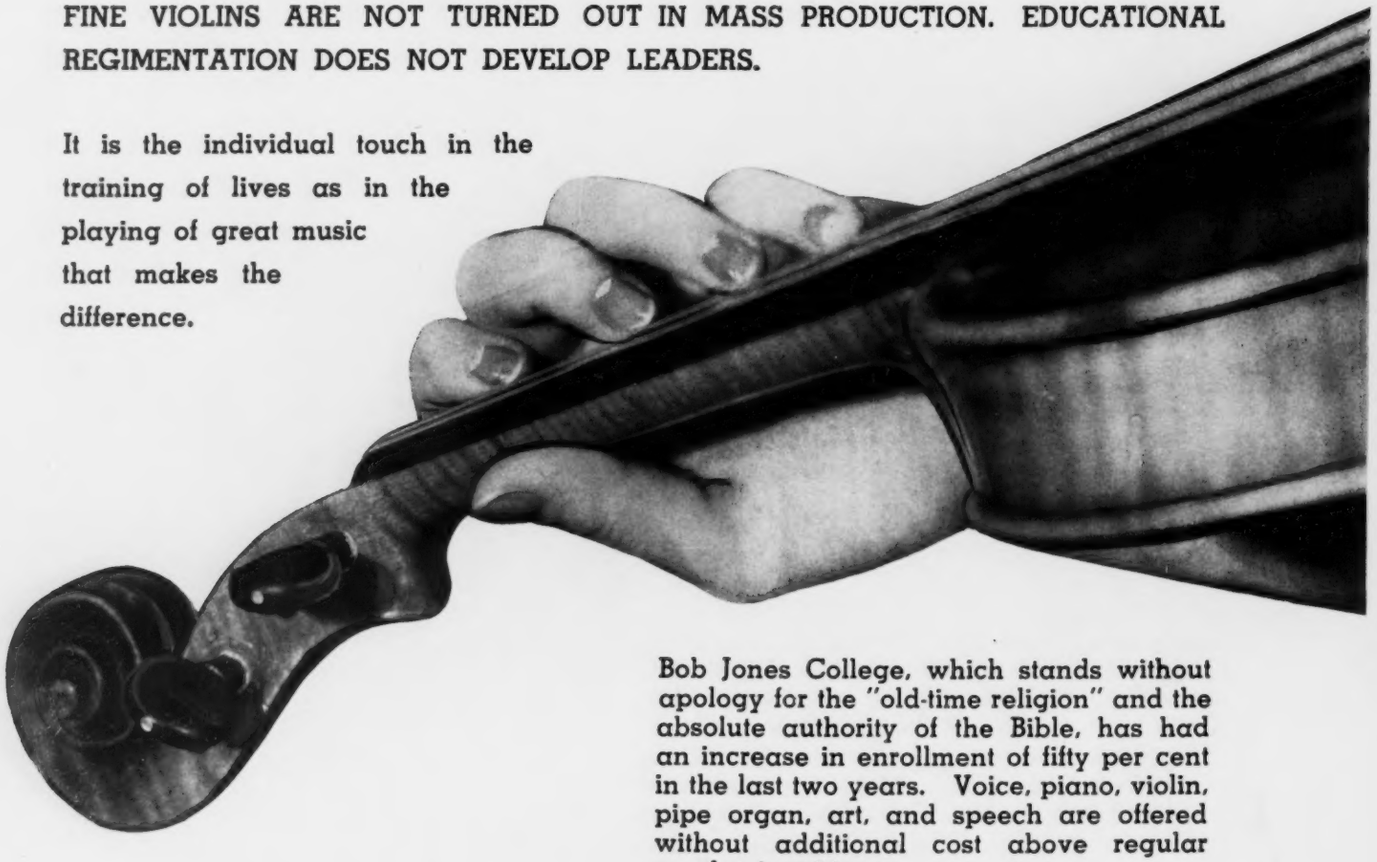

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